



The
Progressive Music
Series

Teacher's Manual

Volume III

For Sixth and Seventh Grades

Silver, Burdett
and Company

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TEACHER'S MANUAL
VOLUME III
FOR SIXTH AND SEVENTH GRADES

WITH ACCOMPANIMENTS FOR BOOK THREE

THE PROGRESSIVE MUSIC SERIES

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THE PROGRESSIVE MUSIC SERIES

BOOK ONE, 160 pages, for second and third grades

BOOK TWO, 192 pages, for fourth and fifth grades

BOOK THREE, 224 pages, for sixth and seventh grades

BOOK FOUR, 240 pages, for eighth grade

TEACHER'S MANUAL, Volume I, with accompaniments for
Book One and Primary Song Book, additional Rote Songs,
Folk Dances and Singing Games. 315 pages

TEACHER'S MANUAL, Volume II, for fourth and fifth grades,
with accompaniments for Book Two. 328 pages

TEACHER'S MANUAL, Volume III, for sixth and seventh grades,
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PRIMARY SONG BOOK FOR SIGHT READING

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PREFACE

THE PROGRESSIVE MUSIC SERIES aims to contribute to the progress of school music education through the realization of two ideals: first, the raising of the standard of music studied in the schools by presenting only material of the highest quality; and second, the organization of this material into a plan of instruction through which children shall learn not only to sing the songs with full appreciation of their musical and literary qualities but shall also develop a thorough mastery of all the problems of vocal sight reading.

The music material of the series, assembled from all available sources, includes folk songs of many nations, classic compositions, and original contributions from the foremost living composers. The songs were selected solely on the basis of inherent merit and direct appeal to children, and were then classified and assigned to their appropriate places in the course.

The pedagogical plan of the series is the result of many years of practical classroom experience. It takes into consideration every important forward step in music education and is in thorough accord with the conclusions of the leading authorities on child study and educational psychology.

Books One, Two, and Three contain the songs as studied by the pupils; Book Four includes both songs and piano accompaniments. The accompaniments for the first three books and the outlines for the technical work are given in the Teacher's Manuals. This exclusion from the pupils' books of the accompaniments and of all drills, exercises, and instructions to teachers makes it possible to include in these volumes a far greater number of songs than would otherwise have been possible, thus making the books less confusing and more attractive to children by including only material of interest to them.

The Teacher's Manuals contain clear and detailed instructions for carrying on the music study. Manual Volume I accompanies Book One and covers the work of the first three grades. Manual Volume II accompanies Book Two and covers the work of grades four and five. Manual Volume III accompanies Book Three and covers the work of grades six and seven.

Pupils using Book One of the Progressive Music Series are in the *Sensory Period*¹ of development. The song material of Book One and the plan of study outlined in Teacher's Manual, Volume I, contribute specifically to the development of the characteristic attributes of that period. The children in the fourth to seventh grades inclusive are in the *Associative Period*.¹ Books Two and Three, with their respective Manuals, Volumes II and III, aim definitely to develop the essential characteristics of this period, and are similar in pedagogical plan. For this reason also the General Suggestions to the teacher are practically the same in Manuals II and III. On the other hand, the specific directions for carrying on the work are progressive in character, and refer

¹ See page 3.

directly to the text book that is being studied. In order, however, that the teacher may plan her work to the best advantage, topical outlines for the whole period are included in each Manual.

As shown above, Book Three is to be completed in the *Associative Period*; the transition of the pupils into the *Adolescent Period* is the signal for taking up Book Four. Since the time of transition varies, this Manual provides not only for covering the work of Book Three in Grades Six and Seven, but also for completing the book by the middle of Grade Seven, and, in a third outline, for completing it in Grade Six. This allows for the introduction of Book Four either at the beginning of Grade Eight, or in the middle or at the beginning of Grade Seven. The Chapter Outlines of Manual Volume III contain specific directions for ample drill in connection with the songs of Book Three, also analyses and interpretations of the songs. The technical drills are based on the song material and are concrete, definite, and progressive. Drills upon Tone, Time, and Theory problems are treated separately for the sake of clearness and definiteness. Each chapter emphasizes one new problem, and the other problems in the chapter are comparatively simple.

Although the monthly outlines, as well as the chapter outlines, are worked out in detail, it is not intended that the Manuals shall supplant the work of the Supervisor. They are designed to relieve him of the necessity of giving technical directions to teachers and of spending a large proportion of his time in planning the mechanical details of music instruction. Thus relieved, his time may be devoted to the inspirational and interpretative side of the work, and he will have a better opportunity to carry out the larger plan of elevating the musical tastes and standards of the community.

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THE PROGRESSIVE MUSIC SERIES
TEACHER'S MANUAL
VOLUME III

INTRODUCTION

MODERN EDUCATIONAL IDEALS

THE educational ideals of the present day, influenced by psychological research and child study, have brought about many changes in elementary school standards, aims of educators, and methods of teaching. In all branches educators are now agreed that the material used must be intrinsically interesting; that it must possess elements of permanent value; that it must appeal to the minds and interests of the children for whom it is intended; and that the methods of presentation adopted in any given grade must apply to the stage of mental development characteristic of that grade. In other words, the subject matter and the pedagogical scheme must be adapted to the children, instead of adapting the children to an adult's comprehension of subject matter, or to a logical and empirical pedagogy.¹

STAGES OF DEVELOPMENT

Modern psychological and pedagogical investigators have established the fact that there are three well-defined stages in the physical and mental growth of children, extending through and beyond the Primary, Intermediate, and Grammar grades. These are: first, the *Sensory Period*, beginning with infancy and continuing into the third grade, which is transitional; second, the *Associative Period*, extending through the fourth, fifth, and sixth grades, the seventh being another transitional grade; third, the *Adolescent Period*, usually beginning in the seventh grade and continuing through the eighth grade and into the high school.²

1. The Sensory Period

The Sensory Period is marked by extremely rapid physical growth, accompanied by a lack of the finer muscular and mental coördinations. It is a time of physiological development and sensory activity, dealing with objects and concrete experiences. Interest is sporadic and is more concerned with the activity itself than with its product. Suggestion, fancy, imagination, keen observation, and imitation play a large part in the child's life. Impressions and stores of experience are being gathered which later become the foundation stones of the child's educational structure.³

¹ See McMurry, "How to Study," page 53; Partridge, "Genetic Philosophy of Education," pages 99-101.

² See Partridge, "Genetic Philosophy of Education," page 73.

³ See Tyler, "Growth and Education," pages 131-145.

2. The Associative Period

The Associative or Drill Period is distinguished by comparatively slow physical growth. Teething has been completed, and the brain has grown to nearly the adult size. The finer adjustments and coördinations of the body and of the mind are now accomplished with greater ease; physical feats requiring dexterity and skill are easily performed. "There is great endurance, strong vitality, and excellent resistance to mental fatigue. Memory is quick, sure, and lasting. Never again will there be such susceptibility to drill and discipline. There is interest in the product of activity, and no longer entirely in the activity for its own sake."¹ The child is associating the experiences gained through sense development, and is classifying and organizing them into usable related groups.

3. The Adolescent Period

The Adolescent Period is again characterized by rapid physical growth, described by Magnusson as an "enlargement of the plant" requiring so much energy that there is little left for "current expenses." The period marks the maturing of the child into young manhood or womanhood and is accompanied by changes in the mental life as radical as those manifested in the physical life. The emotions dominate the individual; in fact, the whole significance of adolescence is emotional; strong social, moral, and religious convictions are prominent characteristics.

In these years the molding of character, the development of high ideals, and the forming of good taste and artistic discrimination are of great importance.²

PEDAGOGICAL CONCLUSIONS

1. The Sensory Period

It is obvious that the child's sense experience with music, which he gains through the sense activity of the ear, must be based upon real music, real songs; for these, and not the scale or technical exercises, represent the concrete in music, in which the child is naturally interested. It is also apparent that the songs chosen must be intrinsically beautiful and not too long, if we would succeed in holding his sporadic attentive powers; that they must appeal to his interests, and arouse his imagination.

Like language experience, the child's early musical experience must be acquired by imitation, for this power is his strongest faculty at this stage. Therefore these songs are designated as "rote songs," to be learned by imitation. The child must be saturated with rote-song experience: he must be

¹ See Magnusson, "Psychology as Applied to Education," page 222.

² See Hall, "Educational Problems," page 123.

taught to love music and to love to sing; to sing with light, mellow tone quality, and to express his feelings in an artistic manner through the songs he loves. This training of the voice and developing of the ability to sing artistically are in thorough sympathy with the psychological characteristics of the period. The child learns by observing, by imitating, by doing the thing himself.

He must be taught to hear accurately and to express accurately what he hears, just as in the language-learning process. He must be made conscious not only of the song-wholes which interest him, but also of the smaller tone groups of which the songs are composed.

The first studies must be analytical in their nature, beginning with familiar song-wholes, and working toward the smaller constituent elements. Later these elements are to be synthetically recombined by the child so as to give him a new and more intimate conception of the original song-whole. Still later, in reading new songs, the child will be called upon to make use of these familiar elements in grasping the musical ideas embodied in the new wholes.

A definite tone vocabulary and a feeling for tonality and rhythm are thereby developed, which will later prove indispensable in the analysis and intelligent reading of new songs from notation. The power to think in tones and in tone relationships corresponds to the ability to think in a language, to comprehend the meaning of words used to represent familiar ideas, and to express thoughts and feelings in that language. It is a fundamental principle that experience with objects and facts must precede the study of the symbols which represent them.¹

2. The Associative Period

The Associative Period is the time for independent work in music, for formal drill in the various tonal and rhythmic combinations until automatic control of them is acquired. Here, if at all, independent power in sight reading and interpretation is to be realized. Psychologically considered, it is the proper time for this type of study. The children are ready and eager for hard work, for memorizing combinations, for drill, for solving problems independently, in short, for technical mastery. Attention must become more voluntary, less sporadic. The continued use of beautiful songs, arranged in such sequence in the books that topically the problems to be mastered will follow in natural and logical order, will be the best means of securing voluntary attention. Through such topical arrangement the new in experience is related with the old and the development is logical, "from

¹ See Colvin, "The Learning Process," page 92; McMurry, "Elementary School Standards," page 102; Gilbert, "What Children Study and Why," page 264.

the known to the unknown." There is no excuse, in the light of present-day researches, for a haphazard and heterogeneous arrangement of song material, nor yet, on the other hand, for recourse to the use of mechanical exercises, or "study" songs without life or inspiration, merely for the sake of the problem involved.

In this series tonal and rhythmic problems are classified and studied with absolute definiteness and attention to minute details. In Books Two and Three, which cover the work of the Associative Period, the songs embodying these problems are organized into chapters. A fundamental principle is that where the introduction of new tonal problems is involved the rhythmic ideas should be familiar, and, vice versa, where the introduction of a new rhythmic problem is involved the melodic ideas should be familiar. Generally speaking, four steps are necessary for the logical unfolding of a musical problem in the Associative or Drill Period: (1) a review of a familiar song which embodies the problem; (2) a clear statement of the problem to the pupils; (3) definite and thorough drill on the problem, isolated from the context; (4) application of the mastered problem in reading new songs in which it occurs.¹

The first step brings to mind the fact that the use of rote songs is continued through the fourth and fifth grades, although in far less proportion than in the primary grades. The object is twofold: first, continually to bring the children into contact with beautiful and inspired music not limited to their immediate technical powers; second, to provide actual experience with new musical effects, gained unconsciously by imitation, which later are to be consciously studied as problems and mastered.

3. The Adolescent Period

The Adolescent Period reveals characteristics markedly similar to certain of those in the Sensory Period, e.g., a rapid physical growth accompanied by somewhat lazy physical and mental habits. It is not a favorable period for exact attention to detail, nor for drill in mechanical precision. It is, as we have seen, an age of emotionalism, for the development of the finer sentiments and feelings. The child is becoming conscious of himself as a factor in the race, as an integral part of society. The "gang" spirit is in the air and should be recognized in the music work. "Team work" finds its expression in part singing.

Music should be selected to make a strong appeal to the emotional side of the adolescent pupil. Here, if anywhere, music of sheer beauty of melody and of appealing harmonies must be used if it is to hold the interest of these young

¹ See Bryan, "Basis of Practical Teaching," pages 176-178; McMurry, "Elementary School Standards," pages 104, 105.

people. Much singing, with constant play on the feelings, is the keynote to success here. It is not wise even to insist on too exact details in the interpretation, involving much repetition and drill. Encouragement rather than criticism is needed; inspired leadership rather than critical authority.

Time may profitably be devoted to the study of the great composers as the equals of other men of achievement; an interest in their works is enhanced by such study, and the pupils' viewpoints of life and of history are broadened. The graphophone and the player piano have here a great mission to perform in the development of musical taste. Study of the form-structure and of the thematic divisions of the larger works will prove both interesting and profitable.

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PART ONE

GENERAL SUGGESTIONS FOR INTERMEDIATE GRADES

I. AIMS OF SCHOOL MUSIC INSTRUCTION

The general aim of education is to train the child to become a capable, useful, and contented member of society. The development of a fine character and of the desire to be of service to humanity are results that lie uppermost in the minds of the leaders of educational thought. Every school subject is valued in proportion to its contribution to these desirable ends. Music, because of its powerful influence upon the very innermost recesses of our subjective life, because of its wonderfully stimulating effect upon our physical, mental, and spiritual natures, and because of its well-nigh universality of appeal, contributes directly to both of these fundamental purposes of education. By many of the advanced educators of the present day, therefore, music, next to the "three R's," is considered the most important subject in the public school curriculum.

Although the beneficent influences of music study reach out in numberless directions, it is generally agreed that the primary aim of music instruction in the public schools should be the development of a lasting love for the best in music, and an intelligent appreciation of it. To achieve these desirable results, the course in music may be organized under four separate though closely related lines of study, namely, Music Appreciation, Voice Culture, Sight Reading, and Interpretation. So interdependent are these several departments of the subject that a lesson in any one of them almost inevitably must include something of the others. Nevertheless clarity of purpose on the part of the teacher will be greatly enhanced by having the various aspects of her work distinctly differentiated in her mind as she conducts her class in its study of music.

II. MUSIC APPRECIATION

The development of an intelligent appreciation of good music is the composite result, first, of the development of a finer subjective life; second, of the development of bases for forming musical judgments; and third, of the development of a discriminating taste as to what constitutes good music. It is only through a wide acquaintance with the literature of music that any one or all of these elements of music appreciation can be acquired.

1. Choice of Material

The material used in the daily lesson will naturally influence most strongly the pupil's attitude towards music. Although in the *Associative Period*¹ a certain amount of abstract drill upon musical problems is essential, all application of this drill should be made through music of sterling merit, music that not only meets the child's present need for emotional expression but which also will remain in his memory as one of the choicest treasures of his school years and the foundation upon which his future love for music may securely rest.

The material of the Progressive Music Series is rich in beautiful and inspired songs: folk songs of many lands, art songs of the masters of a bygone day, and songs expressive of modern thought and feeling, contributed by many of the foremost composers of our time. Folk songs, the songs of a people, have ever been the surest criterion of the musical life of the nation. These songs, indeed, in many cases have been not only the sources of inspiration, but have been used as the basic material as well, in the creation of larger art forms by the masters. The songs of the great musicians of the past are a precious inheritance, bringing to us in compact form the same rich inspiration and perfection of workmanship that have caused their larger art works to survive. The songs of present-day composers most certainly express contemporary thought and feeling; and music education, like education in every other department, should bring the student into vital contact with the leading minds of his own time. It is, therefore, highly important that in the development of music appreciation the children should come into contact with the best and most varied song literature available. The love for these songs will lead surely to a love for the larger and more complex expressions of the art.

The course, in addition to the folk songs and art songs, presents a number of themes from the larger forms, notably from symphonies and operas. The study of these themes will develop the desire to hear, and will help the children to follow with interest, the complete works from which they have been taken.

In the development of an appreciation of other art forms, such as architecture, sculpture, and painting, it has been found helpful to surround the children with the finest expressions of these forms. The walls of the school-rooms are hung with copies of masterpieces of paintings and of architecture, and vacant niches and corners are adorned with replicas of statuary. The purpose is to keep constantly before the children expressions of these art forms more complex than they are able to draw or to mould with their own hands.

¹ See Teacher's Manual, Volume II, page 5.

The love of the beautiful is thus enhanced, even though the process may be quite unconscious in the minds of the pupils.

In like manner children should be given the privilege of hearing music more complex than lies within their ability to perform. Where it is possible, local artists should be invited to sing or to play for the school. The children should also be given the opportunity to listen to music reproduced by a mechanical player or by a phonograph. Such use of reproducing instruments is identical in character and purpose with the use of lithographed and engraved copies of pictorial art.

The gaining of an acquaintance with musical literature through the study and the singing of the beautiful songs found in this course, together with the practice of listening to music as described, are the first steps in the development of music appreciation.

2. The Development of a Finer Emotional Life

The artistic environment created by the presence of pictures and statuary in the school, and the creation of a musical atmosphere through the choice of good songs and the study of their artistic interpretation, soon yield fruit in the enrichment that is apparent in the lives of the children. It is unquestionable that the love for the beautiful as expressed in various art forms is a powerful influence in the refinement of taste and in the moulding of character. It is, indeed, the mission of art, and especially of music, to develop the finer and nobler emotions. The habitual exercise of the finer feelings will stimulate the desire and the ability to think beautiful thoughts and will help one to reject baser thoughts and emotions. The nobler emotions of patriotism, of love for humanity, and of appreciation of nature find their highest expression in song. Moreover there are subjective emotional states which respond directly to the appeal of abstract music, that is, music which exists for its own beauty alone, without calling up definite thoughts or emotions that may be expressed in words. These exalted emotional states not only provide some of the choicest experiences of life, but they may also react upon one's entire subjective existence, stimulating and enriching all its finest qualities.

3. Development of Bases for Intelligent Judgment

In order, however, that a lasting love for good music and a sincere appreciation of it may be assured, it is essential that the attitude of the individual towards music should be more than merely emotional. All good music shows evidences of intellectual treatment by the composer, as well as emotional content. It becomes necessary, therefore, in order that the interest of the

music student or of the music listener may be sustained, to develop intellectual bases for realizing and appreciating the composer's skill in developing his ideas.

Musical ideas have definite outlines and interrelations which produce effects in the mind of the trained listener that he can definitely classify.¹ The manner in which the composer develops these ideas and weaves them into larger artistic wholes is determined by his temperament and his skill. In judging his workmanship we are obliged to arrive at our conclusions through an intellectual analysis of the structure and form in which his conceptions are embodied. The methods by which the composer elaborates his musical ideas are almost unlimited in their variety, as are the forms in which these ideas may be cast. The fundamental principles of musical development are as apparent in the small songs of childhood as in the largest masterpieces of musical art. By directing the attention of the children to the consideration of the elements of musical structure as found in the songs of the course, a foundation will be laid for the appreciation of the intellectual element in the works of the great masters of musical composition.

This consideration of the structural elements of song was begun in the primary grades through the study of phrase repetition and through the drill upon motives and figures.

A brief musical idea may be expressed by a *motive* or by a *figure*. A *motive* is the smallest group of tones by which a particular song or composition may be identified. A *figure* is a group of tones which expresses a musical thought, although too brief to point to any particular composition. In the study of the songs of Book One the children have acquired an extensive vocabulary of motives and figures. In the tone drills for Book Two these figures are classified according to their tonal characteristics. Further addition to this vocabulary is made in Books Two and Three by the study of chromatic figures, of figures peculiar to the minor mode, and of rhythmic types. This study includes practically all the rhythmic motives and figures common to musical literature. Consequently the children who have completed Book Three will be in possession of an extensive vocabulary of the musical ideas used by composers to express their thought.

¹ "The famous old definition of a line as a 'succession of points' tallies so accurately with that of melody as a 'succession of tones,' that it is not only proper, but peculiarly forceful, to speak of melodies as tone lines. Our conception of a melody or tune, our ability to recognize or reproduce it, depends far more upon its undulations, its rising, falling, or resting level, than upon its rhythmic features. These movements trace a resonant line before our mind's eye as surely, though perhaps not as distinctly, as the pencil of the artist traces the lines of an image upon the paper; and the process is going on constantly, from beginning to end, in every piece of music. In a portrait it describes the contours of the face and figure — in a word, a Form; in the musical composition it fulfills, to a great extent, the selfsame mission, that of defining the Form." — "Lessons in Music Form," Percy Goetschius.

Having command of such a vocabulary, which involves the ability to think and to express thought in tones, it will be interesting to the children to observe how the song is composed of these same tone-patterns woven into a complete artistic whole. The study of music form, begun in the lower grades through the observation of repetitions of figures, motives, and phrases, is continued and developed in the study of the songs of Book Two. The more common devices for the elaboration of figures, motives, and phrases are given in Manual, Volume III. (See page 87.)

4. Feeling for Tonality and for Harmonic Content.

When music was in its infancy and was still a crude art, it was deficient in the elements of organization. The ideas themselves lacked the definiteness and character necessary to make them easily recognizable; there were no traditional forms or established means and devices for weaving the ideas together; and, finally, tones lacked that coherence and interrelationship which we have come to call "mode" or "tonality." The grouping of tones in modes and in keys has been a process of gradual evolution. The modern ear demands that musical ideas be expressed in these established modes or it is offended. The untrained ear responds to tonality almost instinctively; the trained ear, however, is able to follow with definiteness variations in mode and in key. The training of the ear to discriminate between key-relations adds materially to the capacity of the individual for the intellectual enjoyment of music.

Tonality is determined by the pitch relations and the grouping of the tones in the melody, and by the harmonic element that is expressed or implied. In modern music we have, for instance, two principal modes, the major and the minor. These may be concisely expressed by the major scale, consisting of eight tones from *do* to *dō* in a definite relationship, and by its major tonic chord, *do-mi-so*; or by the minor scale of eight tones from *la* to *lā* in other relationships, and by its minor tonic chord, *la-do-mi*.

A definite feeling for tonality is established in the minds of the children early in the course through the study of songs in which the major tonic chord, *do-mi-so*, is prominent. The study of a number of songs in the minor mode, which have been included in Book One, leads to an appreciation of the minor effect, as such, and to the ability to distinguish it from the major effect, as such.

In Book Two this ability to distinguish major and minor effects is further developed by continued study of many songs in both modes, with chapters devoted specifically to the study of minor keys.

In Book Three a more definite analysis of mode and key is presented. The progressions of the tones in the major scale are found, by analysis, to consist of whole and half steps in a fixed relationship; thus a definite

concept of the major key is established. All of the major scales are constructed by the children following the given formula which they have been led to discover.

The same analysis and constructive exercise is applied in the study of the minor scale and in the building of all of the minor scales after the given formula.

In Chapters V and XVI of Book Three, the subject of modulating from one key into another is treated. Special drill in modulation is given in the tone drills of these chapters, and this drill is applied in the study of the songs which follow. The teacher will observe that where key changes occur in the songs they are indicated by letters above the staff, a capital letter being used to designate a major key and a small letter to designate a minor key.

The feeling for tonality and harmonic content is also definitely developed through the study of part songs. Two-part singing is begun in Book Two (Chapter IX) and three-part singing in Book Three (Chapter VIII). When it is possible to have the children sing the songs with the accompaniments provided in the Manuals, there will be still further opportunity to develop the feeling for the elements of mode, tonality, and harmonic content as expressed by the piano part.

The true appreciation of the intellectual elements of a great musical work involves the power to realize its contrasts in tonality and the ability to follow its harmonic development, as well as the capacity to grasp intelligently its architectural proportions.

5. Judgment from the Standpoint of Style

There is still another standpoint from which the composer's work may be judged, that is, the standpoint of style. The style of the composer is influenced by three considerations: first, by the epoch in which he lived; second, by his national and social environment; and third, by his own individuality or temperament.

The style of a composer naturally is influenced by the works of those who preceded him. The art of Beethoven, for example, was the direct outgrowth of the works of his great predecessors, Bach, Haydn, and Mozart, although he extended infinitely the boundaries of musical expression as developed by them. Wagner's art was all-inclusive and shows the influence not only of the composers who preceded him but also of the masters of the other arts. A knowledge of the history of music and of the place occupied by the composer in its development, will enable the student to appreciate more fully the means for musical expression at the disposal of the composer, as well as his contribution to the evolution of the art.

The style of the composer is also influenced by the ideals and characteristics of the nation to which he belongs. The passionate nature of the Italian, the gayety of the Frenchman, the philosophical sentimentality of the German, the matter-of-factness of the Englishman, and the stoicism of the Slav find expression in their music. This expression is just as remarkably characteristic in the folk music of these countries as it is in the larger works of the celebrated composers. It has already been remarked that the great masters have frequently used the folk music of their countries as the basic material of their larger works. Notable instances may be found in Liszt's Hungarian Rhapsodies and in some of the symphonies of Beethoven, Brahms, Dvůřák, and Tschaikowski. The study of the folk songs found in the Progressive Music Series is, therefore, an excellent preparation for the appreciation of style in music from the standpoint of nationality.

Finally the style of the composer is strongly influenced by his own individuality. The pomposity of Handel, the geniality of Haydn, the cheerfulness of Mozart, the impetuosity of Beethoven, the dramatic nature of Wagner, and the chronic depression of Chopin and Tschaikowski find expression everywhere in their work. A knowledge of the lives of these men is, therefore, essential to a proper understanding of their work and to an intelligent appreciation of their style.

As an aid to a better appreciation of the style of the composers represented in this book, brief sketches of their lives will be found on pages 313-316. These sketches may be supplemented by collateral reading of musical history and biographies of musicians. Books appropriate for children are available in school and public libraries.

6. Development of Discriminating Taste

The development of a discriminating taste for the best in music is the ultimate result of a wide acquaintance with musical literature, of the unfolding of the finer emotional life stimulated thereby, and of the critical study of music for the purpose of establishing bases for exercising intelligent judgment.

This taste will enable the student to discriminate between that which is worthy and that which is unworthy. The application of the standards which have been discussed will likewise help him to discover whether or not the treatment of the subject by the composer has been adequate. The songs of this course, studied according to the outlines given in this Manual, will provide the children with a foundation for determining the worthiness of a theme and the adequacy or effectiveness of its treatment. The cultivation of a discriminating taste will assure a lasting love for and an intelligent appreciation of the best in music.

III. VOICE CULTURE

1. Tone Quality

The study of music in the public schools, as conducted at present, consists in large part of singing by the children. It is important therefore that the teacher should have some knowledge of the child voice, its care and development.

In introducing the subject of voice culture it is not intended that the term shall include all of the phases usually emphasized by trainers of boy choirs or by private teachers of singing. The object is to preserve rather than to exploit the child voice. The teacher should exercise constant vigilance in insisting that the tone shall be free from strain and that the quality shall always be light and sweet. When misuse of the voice is discovered, the teacher should at once endeavor to find the cause and to correct the fault.

The characteristic qualities of the unspoiled child voice are its lightness, sweetness, and flexibility. It is natural that this should be so. The vocal organs of the child are small and delicate as compared with those of the adult. Any forcing of this delicate mechanism in order to obtain great volume or a piercing quality of tone, is sure to cause strain and will in many cases result in irreparable injury. Small, delicate instruments in their nature produce tones of high pitch and of delicate quality. Consequently the child voice is best adapted for the production of tones in the soprano range, and these should always be sung lightly, with little breath pressure. The use of coarse, reedy tones is positively harmful to the voices of young children.¹

In the realization of good tone quality the first appeal to the children should consist in bringing out the instinctive love for the beautiful by kindling the imagination, and by having the children endeavor to express the poetical and musical mood of the song. The imaginative interpretation of the quiet, relaxed mood of the lullaby, for instance, is more apt to bring about the desired result immediately, than is the use of mechanical devices.

Joy and happiness expressed in the singing may serve to relax the muscles of the throat; carried to the extreme of boisterousness, however, contraction and strain are likely to result. On the other hand, the teacher should be careful not habitually to "hush" the children, as this practice is apt to suppress the expression of the emotional element of the song, and to deprive the singing of all vitality. So-called "soft singing" may be only a little less harmful than loud singing. A breathy, hushed, stifled tone is not pleasing to the listener, nor satisfying to the singer, and it is not at all an indication of good tone production.

¹ See Dawson, "The Voice of the Boy," and Rix, "Voice Training in the Public Schools."

In the case of many children this appeal to the imagination will be all that is needed to secure a pleasing tone. The expressive interpretation of the text will involve a consideration for the proper rendition of a phrase upon a single breath. The necessity of thus connecting words which belong together in order to express meaning, or of sustaining groups of tones which obviously are parts of the same musical idea, will soon become apparent to a majority of the children. The nature of the text, too, will frequently suggest the idea of "legato," *i. e.*, of the even and sustained flow of the words throughout the phrase, without the effect of "choppiness." In order to accomplish this in an artistic manner it may be necessary to have the children sing the phrase slowly, carefully sustaining and connecting the vowels of the entire phrase (as if it were one long word) and articulating the consonants quickly and with a decisive action of the lips, tongue, or palate. The rapid articulation of the consonants must be effected without additional breath pressure, as this would result in an accent on the following vowel and a consequent unevenness in the phrase.

2. Breath Control

The attempt to sing a long phrase sustained on a single breath will probably disclose to the children the fact that sometimes the breath is exhausted before the end of the phrase has been reached. This is an excellent point at which to explain to them that the breathing muscles, like the other muscles of the body, may be trained, through exercise, to grow stronger and more capable of performing the tasks assigned to them. The teacher should explain the necessity of sitting in an erect yet relaxed position, with the upper chest well elevated. When this is the case, the rib-raising muscles and the diaphragm will perform their functions naturally and easily, therefore nothing need be said to the children about the details of the breathing apparatus, or its mechanical operation. All that is essential is that they be asked to sit erect and occasionally to take a deep breath, as if smelling a sweet odor or perfume. Practice may also be given in the management of the slow emission of the breath, as in a prolonged "z" or a gentle "sh."

3. Vowels

Many children, in learning the language, have not acquired habits of correct vowel enunciation. In some cases this may be due to carelessness; in other cases it may be due to the influence of a foreign mother-tongue; in still other cases correct vowel enunciation may be impossible by reason of defects in the articulating mechanism.

In the case of normal children with defective enunciation, it is necessary for the sake of the correct use of the singing voice, as well as of the speaking voice, that exercises be practiced in correct vowel enunciation. For purposes

of drill the vowels should be classified according to the manner of execution. Beginning with the word "me," which should be sung with slightly smiling expression, the children should practice singing the words "me," "may," "ma" (as in man), and "mah" (as in mamma). To effect these changes in the vowel sounds it is only necessary gradually to flatten the tongue and slightly to drop or relax the jaw. The tip of the tongue should rest gently against the lower teeth for *all* vowels. In a similar manner the children may practice singing the syllables "moo" (as in moon), "moh" (as in moan), and "maw" (as in maul). The change here is effected by the gradual rounding of the lips to an oval shape as expressed by the shape of the printed letter "O."

4. Diphthongs

The singing of diphthongs as they occur in songs, especially when they fall upon tones of more than a beat in length, often occasions difficulty, and is frequently the cause of disagreeable effects. This is especially noticeable when a short vowel following a long one is unduly prolonged, as in "mine" when sung "mä-ee-n," or "joy" when sung "jaw-ee."

Diphthongs belong to two classes: first, that of a long vowel followed by a short one, as in long "i" or "y," which is made up of a sustained "ah," succeeded by and blended with a very brief $\bar{e}e$, as in "ice." Other examples are "oy" and "oi," consisting of a long "aw" succeeded by " $\bar{e}e$," as in "oil"; and "ow," consisting of a long "ah" followed by "oo," as in "out." The second class is that in which a vowel of brief duration is succeeded by a longer vowel, as in "ew" in the word "new"; here the initial "ee" is very short, succeeded by an "oo" which is sustained through the value of the note. The important thing to remember is that the short vowels must not be prolonged.

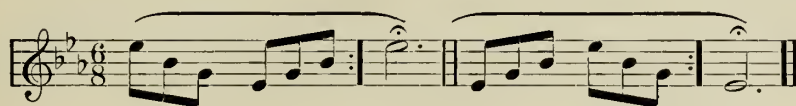
5. Development of Smooth, Even Quality

The vowels are the musical elements in any language. Most of the consonants are mere noises of different character which, added to the vowels as prefixes or suffixes, serve to give them meaning. It is in the practice of the vowels, therefore, that tone quality must be cultivated. It is desirable that the voice should possess a smooth, even quality throughout its range. The sweet, limpid quality of tone which is peculiar to the child voice, when rightly used, is that which is sometimes designated as "the head voice." The term is correctly used because of the fact that a sensation of vibration may be felt in the head (more particularly in the bridge of the nose) when the tone is correctly produced. This head quality should be present in all the tones throughout the voice compass. It is, in fact, the presence of these "over-tones" or sympathetic vibrations in the resonance cavities of the head which unifies the voice and makes it of smooth, even quality throughout. This lovely and

appealing tone quality may easily be attained if the teacher will follow directions, and if she be constantly on the watch for manifestations of vocal faults. She should have the children sing the syllable "me" or "moo" with a very light breath pressure, beginning on upper E-flat, first down the tonic chord *do-so-mi-do* and then down the scale to the lower E-flat, E, or F. When beginning on the lower pitches, she should be careful that the proper quality is maintained. With these two vowels well established, she may proceed to a similar practice with the other vowels in their order, being careful that the quality does not deteriorate with the changing position of the vocal organs. Similar exercises may be applied to the songs sung by the children. The consonant "m" as a prefix to the vowels is particularly helpful in attaining a good tone and in keeping the throat muscles free and relaxed.

6. Development of Flexibility

Flexibility of the voice is best accomplished through light, quick practice. The various tone drills outlined for study in connection with Book Two offer excellent material for this exercise. The following examples illustrate this point:



<i>me</i> -----	<i>moo</i> -----
<i>may</i> -----	<i>moh</i> -----
<i>ma</i> -----	<i>maw</i> -----
<i>mah</i> -----	<i>mah</i> -----
<i>maw</i> -----	<i>ma</i> -----
<i>moh</i> -----	<i>may</i> -----
<i>moo</i> -----	<i>me</i> -----



<i>mah</i> -----
<i>ma</i> -----
<i>may</i> -----
<i>me</i> -----
<i>moo</i> -----
<i>moh</i> -----
<i>maw</i> -----

Other figures outlined in the tone drills may be sung in a similar manner in a descending series of sequences. The order of the vowels should be changed frequently so as to add an element of novelty to the drill, and to prevent stereotyped, mechanical repetition.

7. Consonants

While the beauty of the tone quality is dependent upon the proper emission of the vowel sounds, the distinctness of the pronunciation of the words of a song is dependent upon the clear articulation of the consonants. For the same reasons that the practice of vowel sounds is sometimes advisable, it may occasionally be well to practice initial and final consonants. Likewise combinations of double consonants may be practiced, as, for example, "bl" in "blow."

In the practice of the consonants, after "m" has been used, it will be wise to follow with tip-tongue consonants. Later the labials and then the palatal consonants may be studied. As remarked before, the purpose of this study is to secure a rapid and distinct yet smooth articulation of the consonant, so as to give all the time possible to the vowel, which embodies the musical element of song.

TABLE OF CONSONANTS

Labials, or Lip Consonants

- (a) Formed between the lips: *p* (pour), *b* (bore), *m* (more).
- (b) Formed between the lower lip and the upper teeth: *v* (vare), *f* (fail).
- (c) Lips rounded and the back of the tongue raised: *w* (wear), *wh* (where).

Dentals

- (a) The tip of the tongue extended between the edges of the front teeth: *th* (then), *th* (thin).
- (b) The tip of the tongue touching the back of the upper front teeth: *t*, *d*, *n*, *l*, *r*.
- (c) A narrow passage between the blade of the tongue and the back of the upper front teeth: *z*, *s*.
- (d) Similar to the foregoing but with the tip of the tongue raised: *sh* (shall), *zh* (pleasure), *ch* (chop), *j* (jet).

Palatals

- (a) Formed by raising the middle of the tongue toward the hard palate: *y* (yet).
- (b) Similar to the foregoing, but with the tip of the tongue raised (sometimes rolled): *r*.

Gutturals

- (a) The back of the tongue raised toward the soft palate: *g* (go), *k* (kick), *ng* (sing).

Aspirate

- (a) Formed near the glottis: *h* (hate).

8. Part Singing

The practice of part singing sometimes tends to affect the tone quality of the children, as there is a temptation for one part to outcry the other — a tendency against which the careful teacher will be constantly on guard. Also in some schools the pupils are given permanent assignments to the upper or lower part, and thereafter sing in a restricted voice compass, sometimes to the detriment of their voices. In order that the range of the voice may be kept as elastic as possible, a number of unison songs have been included in the upper books of the course. These unison songs, through their melodic appeal, serve also to stimulate and to sustain the interest of the children, especially of the older boys. When part singing is introduced, the teacher will need to exercise considerable judgment in the division of the class and in the assignment of the parts. It is highly desirable that all the children be trained to carry both the upper and lower parts. Such training develops individual independence, strengthens the power of concentrated tone thinking, provides a foundation for the appreciation of the harmonic element in music, and serves to develop the child voice, which is frequently impaired by constant singing of the alto part, or becomes thin and piercing because of constant use of the upper tones only.

In order that the singing of the lower part may not injuriously affect the soprano voices, the part songs in Progressive Music Series Books Two and Three are arranged so that the lower parts have very few deep tones, and may properly be designated as second and third soprano parts rather than as alto. Nevertheless there are voices which because of their extremely light texture or because of their depth and unwieldiness are not suited to such interchange of parts. It is necessary that the teacher should test carefully the individual voices to determine to which class each child should be assigned: those who may safely sing any part, those who should sing only the upper parts, and those who should be assigned permanently to the lower parts. In three-part songs some children may attempt two parts, but should not undertake all three. These assignments should take into consideration the voice compass, the quality of tone, and the age or physical development of the pupil. Children who cannot easily sing the higher or lower tones should not be assigned to voice parts constantly beyond their range. A child with a light, delicate tone should seldom sing the lower part, and, conversely, a heavy voice should seldom attempt the upper part. An older boy, whose upper tones are thin and whose lower tones are growing in richness, should usually be assigned to the lower part.¹ Voice tests should begin with the introduction of two-part singing, and should be given thereafter not less than

¹ See Dawson, "The Voice of the Boy."

once a year for all children and twice a year or even oftener for children about whose voices the teacher is uncertain.

9. Hygiene of the Voice

One cause of the raucous, disagreeable quality so often heard in children's singing is the habitual abuse of the vocal organs on the playground. The teacher should frequently talk to the pupils on vocal hygiene as she does on the care of the other organs. The possession of an agreeable, well-modulated voice is in itself a desirable asset in the social and in the business world. The use of the voice in singing has a direct influence upon the speaking voice.

The teacher should tell the children about the great singers, and suggest the possibility of there being future great artists in her class. The establishment of ideals and ambitions in this direction is as worthy as in other lines. The opportunity to hear local or visiting artists, and the use of the graphophone to present the voices of great vocal artists to the children, so as to inculcate these ideals, will prove of lasting value, and may stimulate the pupils to exercise greater care in the use of their vocal organs and thus may help to preserve the voices of artists of the next generation.

IV. SIGHT READING

1. The Reading Process

What is reading? Music reading is the art of intelligently interpreting musical thought from its notation. The processes followed by the reader of vocal music are very similar to those employed by the reader of language. Intelligent reading is something more than mere word-calling or tone-sounding. It necessarily implies that the reader is familiar with the thought conveyed by the printed symbols, for one cannot express with intelligence that which one has never experienced, nor even that with which one is unfamiliar. This is just as true in the realm of music thought as it is in the realm of language thought.

In language, thought is expressed by words representing ideas, by groups of words, called phrases or sentences, and by the organization of these words and sentences into larger thought-wholes. In music, thought is expressed by motives and figures, representing musical ideas, by the combination of these into phrases (song sentences), and by the organization of these phrases into larger wholes. Before one can intelligently grasp and interpret the language thought from the printed page one must have become familiar with the vocabulary, with its idioms, and with its common usage. In music the same premise holds true. To read music intelligently, which means to grasp and to appreciate the musical thought, one must be familiar with the common vocabulary of music, with its idioms, and with its common types of expression.

Music thought, when expressed in melody, is composed of two elements, the tonal and the rhythmic. The combination into groups of tones possessing familiar pitch-relations gives the melody outline, shape, character; the infusion of the rhythmic element into this group quickens it with life, action, vitality. In order to follow melody in its printed form, a knowledge of a third element is necessary, namely, the theoretical element. This concerns itself with the pitch relations expressed by the staff, and with the various characters used to denote time values, rate of speed, volume of tone, and mood implied.

Music reading, then, presupposes, first, the command of a music vocabulary composed of ideas represented by tonal and rhythmic motives and figures, and, second, the habitual and fluent use of this vocabulary in music thinking. It presupposes, further, a knowledge of the theoretical elements of notation, the staff and the notes, commonly used to express musical thought. To perfect the command of the vocabulary and the familiarity with the various symbols used in its written form, considerable experience and drill are required.

The result desired is fluent and intelligent sight reading, and the means for the accomplishment of this purpose find their analogy in the methods used to develop fluent language reading.

2. Previous Experience

In the first three grades, through their familiarity with the songs of Book One and through the careful analyses of these songs, the children have come into possession of an extensive vocabulary of the more commonly used musical figures. This experience, like early language experience, has been acquired largely through imitation. The children have passed through the *Sensory Period*, a period in which the powers of imitation and memory are the chief instrumentalities in the learning process.

The children have been taught to sing their songs, words and music, by rote; later they have sung them with *loo*, and have become conscious of the element in song structure known as phrase repetition; next they have been taught by rote to sing the *so-fa* syllables to the melodies. Through the use of the syllables they have learned to recognize recurrences of the smaller groups called motives and figures, and definitely to distinguish these from each other. The figures have been organized in the minds of the children according to their tone functions, and this organization is expressed in the chapter headings of Book One.

Following this imitative and analytical experience, the children were led gradually to synthetically recombine these familiar figures as they were found in new relations in the songs of Part Two and Part Three of Book One.

groups are found by analysis to be composed of measure groups, and these of accented and unaccented beat groups. (Certain rhythmic groups involve a combination of two beats, as, for example, the dotted-quarter and eighth notes.) The child is led to study the beat rhythms, which are then combined into measure forms for drill and application in sight reading.

Time drills, like the tone drills, should involve, first, the training of the ear, and later, a correlation of the effect as distinguished by the ear with the printed effect as seen by the eye, through visualization drills. Detailed directions for presenting and conducting these drills will be found in the Chapter Outlines. (See page 50 for a summary of time topics given in Books Two and Three.)

7. Use of Theory Drills

Theory drills are necessary in order to fix in the child's memory the forms and meanings of the various signs used in printed or written music. The object of these drills is to make the response to musical symbols as nearly automatic as possible. The drills are intended to familiarize the children with the staff, clef, key and time signatures, various shapes of notes and rests, etc. They should be conducted from the blackboard and from the book, by finding and explaining the signs and marks as they occur in the songs. Written practice may be given in making the different signs and characters of music notation, in copying music or writing from dictation, in making skeleton diagrams of the structure and form of the songs, and, in the sixth and seventh grades, in scale building. Drill in the use of the piano keyboard diagram, as found in the inside back cover of the book, is suggested in the Chapter Outlines.

8. The Synthetic Application of "The Three T's"

Since the gathering of the thought from the printed page involves the simultaneous combination of tone, time, and theory, the importance of thorough drill upon these three elements will be obvious to the experienced teacher. Such drills are also useful in training the child in logical habits of study.

In developing fluent and accurate sight reading the use of the *so-fa* syllables is helpful. At the same time care should be exercised that this use is not overdone, because it is possible so to accustom the children to dependence upon syllables that they are lost without them. It is important, therefore, that from the beginning of the work in Book Two the children should gradually learn to think tones in their relationship to each other, independent of syllables. To this end it is recommended that while studying Part One of Book Two, the songs should be read according to the following three steps:

First Step: Singing with the syllables.

Second Step: Singing with *loo*.

Third Step: Singing with the words.

Occasionally the omission of the first step is advisable, although this should not be done unless the children are reasonably sure to sing correctly. There is no necessity for hastening the disuse of the syllables. Neither should the songs be sung so many times by syllables that when sung with *loo* the children will be merely recalling the oft-repeated melody. The children should be trained when singing with *loo* to be actually following the notes and not singing the melody from memory. The same is true of the words. While it is difficult to look at both words and music at the same time, the preferable practice is to read the words often enough to make it possible to give them less attention rather than to sing the melody so often that the children need not follow the notes while reading the words.

Beginning with Part Two of Book Two, it is advised that the sight reading should be according to the following three steps:

First Step: Singing with *loo*.

Second Step: Singing with the syllables.

Third Step: Singing with the words.

Do not continue unavailing efforts to get the right tones with *loo*; if the melody is not sufficiently clear for the children to sing with assurance, use the syllables and then try again with *loo*. A careful study of the song should be made by the children before attempting to sing it with a neutral syllable. The object desired is not a guessing at tones but a real training in tone thinking, and the children must have the correct mental basis for judging the character of the coming tone group before attacking the sight reading of the song with *loo*. The tone drills should provide such a basis and if the children are merely guessing while sight reading with *loo*, they thereby give evidence that more careful review of previous tone drills is necessary.

Beginning with Book Three, the three steps should be taken in the following order:

First Step: Singing the song with the words.

Second Step: Singing the song with *loo*.

Third Step: Singing the song by syllables.

Before singing with the words a careful analytical study of the song and its problems should be made, the words should be read, and, if necessary, studied. In many cases it may be necessary to read the words several times so that when the song is sung the chief concentration may be placed upon the notes of the songs. If the sight reading with words is not done with comparative readiness, or if it seems that the children are lost in the difficulties of the song when attempting them with words, try the song with *loo* or try at least the difficult phrases with *loo*. If this study does not accomplish the result of enabling the children to sing the song with the words then take the difficult places by syllables.

The point at which these studies are aiming is to enable children to sing new music at sight with words. When the children show themselves able to do this with comparative readiness, the third step, namely, singing by syllables, may be omitted. Eventually it may be found possible to omit the second step, though in the songs of Book Four and in other future sight reading the knowledge of syllables will often be of aid in overcoming difficulties.

Having acquired an adequate vocabulary and a fluency in its use, it then remains for the children to develop ready power to analyze the printed page, so as to arrive at the ideas expressed in the song, and to grasp the structure or form in which these ideas are embodied. Such an analysis leads not only to fluent sight reading, but is an aid to easy memorization. The power to memorize is essential, because it transforms the fleeting impression into a lasting one. It is not so much what we learn that benefits us as what we remember. The more musical experiences established in the minds of the children, the more lasting will become their love for good music, which leads again to the fundamental aim of school music instruction, the lasting love for and the intelligent appreciation of the best in music.

V. INTERPRETATION

Music is sometimes called the "universal language" or the "language of the soul." This phrase truly states the great purpose of music, for, better than any other medium, music gives expression to the *inner* subjective life. Through music, great souls have given expression to the deepest universal emotions, and even the simplest songs may often touch an inner chord which responds to no other stimulus. The performer must bring to the interpretation of a musical work not only the technical ability to carry out in detail the expressed wishes of the composer, but he must also bring to the performance a realization of the emotional state which brought the music into existence.

It follows, therefore, that in the proper interpretation of a song, two elements must be observed for guidance, namely, the mechanical and the emotional. The composer is enabled through the use of certain words and signs to indicate the mechanical elements of interpretation. These are of four kinds: first, marks affecting the volume of tone; second, marks affecting the rate of speed; third, marks affecting the mood expressed; and fourth, marks affecting the style of performance.

The more usual words and marks affecting the volume of tone are: piano (*p*); mezzo piano (*mp*); pianissimo (*pp*); forte (*f*); mezzo forte (*mf*); fortissimo (*ff*); crescendo (*cres.* or $\langle\langle$); decrescendo (*decresc.* or $\rangle\rangle$); diminuendo (*dim.* or $\rangle\rangle$); sforzando (*sf* or $>$).

Among the marks indicating the rate of speed may be found the following Italian words: Largo; Lento; Adagio; Andantino; Andante; Moderato;

Allegretto; Allegro; Presto. These terms are explained in the Glossary, on page 303. By the use of Metronome Marks also the composer is enabled to indicate definitely the rate of speed with which the beats follow each other. Marks indicating a gradual increase or decrease in the rate of speed, such as "allargando" and "ritardando," meaning gradually slower, and "accelerando," meaning gradually faster, and "a tempo," meaning to resume the original rate of speed, will also be found in frequent use.

There are many words and marks indicating the mood to be expressed. These frequently qualify the speed words, as, for instance, *Allegro con spirito*, which means "quickly, with spirit," or *Allegretto con grazia*, which means "somewhat quickly and gracefully." Italian words and terms have generally been employed to indicate expression, though the use of words in the vernacular of the composer is met with quite frequently. The fact that music is such a universal language is ample justification, however, for the continued use of the Italian terms, since they are understood by musicians throughout the world. A list of terms indicating expression, with their English equivalents, will be found in the Glossary.

Among the words affecting the style of performance are "legato," "staccato," "sostenuto," and such marks as slurs, dots, etc.

While the proper observance of the mechanical signs and words is of great value in determining the style and manner of the interpretation, the teacher and the children should be cautioned against a too rigid or inflexible consideration in applying them.

This is notably the case where two or more stanzas of the text, differing in mood, are sung to the same musical setting. In the "New Year's Song," on page 60 of Book Three, for instance, the three stanzas are quite different in sentiment. The class should discuss the interpretation of the song, deciding where to follow the signs as given, and where to modify the expression in accordance with the text.

This leads to a consideration of the emotional element as expressed, first, by the text, and, second, by the content and mood of the music itself. The teacher should lead the children to study each song text and to tell the story or give the content of the poem in their own words. An understanding of the text will lead, in most cases, to the correct feeling for proper volume of tone and to the approximate rate of speed. After such study of the poem the teacher should ask the children to suggest the interpretation. It may be noted that usually the song as a whole has an atmosphere peculiar to itself; that the separate stanzas may vary in the moods expressed; that some phrases suggest moods all their own; and, finally, that certain words are more pregnant with meaning and emotion than are others. It should be the constant endeavor to express these inner meanings with appropriate emotional emphasis.

In addition to the understanding of the text, the feeling for tonality and implied harmonies, which is being cultivated in the children, will help them to grasp the significance of the music itself. The change from a minor to a major key, for example, will usually suggest a brightening of the tone quality, an acceleration of the speed, and an increase in volume. The change from major to minor is usually accompanied by a more somber tone quality and a moderation in the rate of speed and in the volume.

In conversation or in dramatic recitation emotional excitement is unconsciously expressed by hurrying the declamation and by raising the pitch of the voice. In music this may be observed in the use of notes of shorter duration and in the upward-climbing tendency of the phrases. Phrases of an ascending character should generally be sung with increasing volume, sometimes with a slight acceleration of the tempo, especially in the case of repeated phrases on succeeding higher degrees of the scale. Sequences of descending phrases or phrases with descending characteristics should usually be sung with a slight decrease in the rate of speed and in the volume.

The children should be taught early how to follow not only the mechanical signs, but how, through an appreciation of the poetry, and through an analysis of the nature and tendency of the music itself, they may arrive at the most effective interpretation of the thought of the poet and of the composer.

In the Chapter Outlines of this Manual copious directions and suggestions are offered for the interpretation of the songs of the course. These are not intended for the children, nor even for the musically trained teacher. Too much emphasis cannot be placed upon the importance of leading the children to express their own interpretation of the songs. Indeed, this study is one of the most vital elements in their musical training. Neither will the professional musician require these aids. But as the music lesson must often be directed by the grade teacher who has not had musical training, the interpretative suggestions are added for her guidance and inspiration.

VI. SPECIAL TRAINING OF LESS MUSICAL CHILDREN

Children who have been found, through individual tests, to be singing out of tune, may be divided into four classes. The skillful teacher will exercise her ingenuity in diagnosing each individual case and in treating it according to its specific needs.

First, there are children, by no means monotones, who, through lack of attention or concentration, are listless and sluggish in responding to musical impressions. It is only necessary to arouse the imagination, the interest, and the enthusiasm of such children to secure that spontaneous attention which will soon yield fruitful results. Once genuinely interested, these children will learn to sing well through the mere doing of it.

Second, there are those who readily distinguish between songs and phrases but who lack skill in reproducing them. These pupils hear accurately but are deficient in the ability to reproduce what they hear. Through lack of practice in the coördination of the vocal organs with the musical idea in the mind, through loud, harsh singing or abuse of the voice on the playground, the vocal organs fail to respond to the impulse of the will to sing. These children need practice in the voluntary control of the voice, skillfully directed and assisted by the teacher. Faults in breathing must be corrected, rigid throats must be relaxed, defective articulation must be remedied. Above all, the imagination of the children and the desire to sing must be aroused. Light, sweet tones must be given as models for them to imitate. It is often the case that the singing of a musical child in the class will be more readily imitated than that of the teacher. The child who is receiving individual help should be encouraged to concentrate his attention upon the face of the one acting as teacher. A roving eye is an indication of wandering attention.

Third, there are pupils who fail, in varying degrees, to distinguish between musical ideas, or who seem to lack what we have been accustomed to call a "musical ear." Two general types may be included in this third class: first, children in whom the tonal sense is defective; and second, those deficient in rhythmic sense. A third group might include children lacking in both.

Some children recognize certain songs and fail to recognize others. These children probably possess strong rhythmic sense, and recognize songs with strongly marked accents or characteristic rhythms, but fail to recognize tunes with a less accented melody. These children are defective in pitch recognition, and in extreme cases sometimes fail to recognize a single song familiar to the class, or even to distinguish between high and low tones. Children deficient in pitch recognition require oft-repeated, striking, and clear-cut impressions of bits of melody. Pitch memory, like memory in other lines, will depend upon the frequency and recency of these melody impressions. An entire phrase will prove too long for their untrained ears and memories to retain. Each phrase must be broken up into motives, or into figures embodying elemental tonal relationships which are sharply defined and contrasted.

Again, in other cases the rhythmic instinct has not yet been awakened. Some children have not learned to march in time to music or to keep step with their mates. Children rhythmically deficient must have this instinct aroused through marching, skipping, clapping, singing games, folk dancing, and the like. The feeling for rhythm, developed through muscular response from the larger muscles of the body and limbs, will, in time, enable the child to control the finer muscles of the vocal organs.

Children lacking the "musical ear" demand the utmost skill, patience, and persistence on the part of the teacher. Where possible, time should be

taken outside of the regular music lesson in order that the interests of the class may not suffer. Permitting children to sing out of tune or time not only mars the class singing but tends to confirm vocal faults into fixed habits.

Fourth, and finally, there is the class of children who are abnormal or physically defective in the organs of hearing or in the organs of speech or both. It is obvious that children with deficient or imperfect hearing should be permanently seated in the front seats near the teacher.

In most cases these children, as well as those suffering from defective vocal organs, should be brought to the attention of a medical specialist. The teacher may often confer a lasting favor upon the child by calling the attention of his parents to such defects.

It is of the greatest importance that the teacher should realize these facts concerning so-called "monotones," and that each case should have a careful diagnosis and be treated for its specific ailment. The fact that a child does not sing in no wise proves it to be unmusical. It is a well-known fact that many famous musicians have been unable to sing — probably for no other reason than that they never really attempted to sing. No one would think of terming such a musician "unmusical." A so-called monotone may be the most musical child in the class. Teaching such a child how to sing should be counted a privilege and a duty.

While the correction of monotones should be emphasized in the first three grades, and while in the higher grades it is always more difficult to induce children to take an interest in music if they have not sung in the earlier years, the teacher should not relax her efforts to have every child take part in the music lesson. When a child does not sing, an effort should be made to determine the cause, which in the upper grades may frequently be other than an inability to sing or a distaste for music. Not infrequently boys arrive at a stage of mental development where they are disposed to look upon singing as unmanly. This attitude may be removed by a tactful discourse upon the place of music in life or by inviting some male singer of the community to sing for the school. Talking machine records may also be used to advantage in this connection. Boys who by reason of slow mental development are beyond their classmates in years, and who have reached the changing-voice period, should be allowed to take their music lesson with the upper grades.

VII. THE CONDUCT OF THE MUSIC RECITATION

The efficient teacher will see to it that in the music lesson, as in other subjects, the time devoted to the various topics of the recitation is well balanced, and that the lesson moves with a swing. Enthusiasm and magnetism as well as skill on the part of the teacher are essential in music more than in any other subject. She must, however, control her enthusiasm, or the lesson

will become entirely emotional or recreational in character, to the sacrifice and detriment of the intellectual side of the subject. While the love for good music and the enjoyment of singing are fundamental aims of the lesson, these will develop in lasting degree only as children acquire intellectual power and independence.

It is advisable that every music lesson begin with the hearty singing of a familiar song, preferably one of stirring character. This should be followed by the study of the technical topic chosen for the day and its application in the study of a song. Each music lesson should be built around a central thought or idea. Both teacher and pupils should clearly understand what this idea is, and if possible it should be mastered in the time allotted. The practice of spending a few moments daily upon a great number and variety of topics is apt to degenerate into an exhibition of agility rather than to provide training of lasting benefit to the children. Rather than this, it is advised that the teacher should apportion her work through the week so that each subject shall have its due share of time, and so that each lesson shall clearly complete the points presented. The teacher should be cautioned against continuing too long upon one topic; this is especially true of abstract drills. The technical work of the day should be brought to a conclusion in time to permit of the singing of one or more familiar songs.

Individual singing and recitations should be prominent both in the drill work and in the study of songs. Written work may be conducted during the individual recitations. All drills should be brisk, brief, and snappy.

The analysis of the songs should be made by the children under the skillful guidance of the teacher. The analysis should first concern itself with the technical elements of the song; with the tone, time, or theoretical problems involved. The teacher should avoid needless repetition of details which are already thoroughly understood by the class; she should direct her attention to the less familiar elements involved, and proceed as quickly as possible to the reading of the song.

As previously intimated, careful attention should be given to the artistic interpretation of the song. While the children are to be led to discover the interpretation for themselves, the teacher, nevertheless, remains the true intellectual and spiritual leader of the class. The singing of every song should be conducted by the teacher, and the class should be inspired by her leadership. She must indicate the precise moment for the attack of the first phrase, and through a graceful motion of the hand keep the song moving with even rhythmic flow.

The rote songs outlined for the Fourth and Fifth Grades are to be taught with books in the hands of the children. Portions of these songs will be within the reading ability of the children, while other portions will anticipate the

technical problems of the following grades. The children should be encouraged to gain as much as possible from the notation, reducing to a minimum their dependence upon the voice of the teacher. The teacher, however, should keep uppermost the idea of joy in learning these rote songs, rather than the thought of effort or of difficulties overcome.

The voice-training exercises should take little time from the lesson itself. They should rather be correlated with every part of the lesson. Every tone drill, every sight singing exercise, every song interpretation, should at the same time become an exercise in voice training. This holds good especially after the fundamental principles have been made clear to the children.

Monotones, children with vocal defects, and children below grade should be given assistance outside of the regular music lesson. The time allotted to music is usually too short to justify the expenditure of a considerable part of it in behalf of an unmusical minority at the expense of the musical majority. It is important that these unfortunates be given help and encouragement, and the resourceful and interested teacher will find time for them without robbing the class as a whole of its opportunities.

The same remarks might apply to preparations for special occasions. While special occasions and public performances have a legitimate place in the function of music in the school, care must be exercised that these preparations do not consume time at the expense of the regular lesson. When possible, a special occasion should be treated as an "extra," and the preparation for it should be made outside of the regular music recitation. Public performances are sometimes doubly interesting when they illustrate the regular music work of the classroom, and when the songs sung are those learned in the regular routine. By anticipating the coming event and allowing ample time for preparation, a minimum of time will be taken from each lesson and the regular music study will be only slightly affected. In this way little extra time is required for preparation.

Every lesson should be a lesson in appreciation. In the section on "Music Appreciation," it is shown how this may be brought about in the study and analysis of the songs of the course.

When possible, the "listening" lessons, whether the performance is by visiting artists or by a mechanical player, should be at times other than the regular music lesson. In larger buildings, several rooms of the same grade and possibly several grades might be assembled for this purpose. Once the broad educational value of this work is understood, there will be little difficulty in devising plans and in obtaining an additional allotment of time for this purpose.

PART TWO

GRADED OUTLINES

2

I. MONTHLY OUTLINES — NUMBER ONE

The following Monthly Outline for Sixth and Seventh Grades is arranged according to the plan in which Book Three of the Progressive Music Series is used throughout these two grades, Book Four being introduced at the beginning of Grade Eight.¹

An Outline for completing Book Three in the Sixth and first half of the Seventh Grade will be found on page 41 of this Manual. An Outline for completing Book Three in Grade Six will be found on page 46.²

SIXTH GRADE, FIRST MONTH

I. Drill

- (a) **TONE:** Review of the topics of Book Two: Tone relations in the diatonic major scale; sharp chromatics, diatonic half-step progressions; flat chromatics, diatonic half-step progressions; the introduction of the minor mode; interval studies in the diatonic major scale; two-part singing; tone relations in the harmonic minor scale; sharp chromatics, skips to sharps, resolving upward, and the whole step ascending; flat chromatics, skips to flats, resolving downward, and the whole step descending; three tones ascending chromatically; three tones descending chromatically.
- (b) **TIME:** Review of the topics of Book Two: The quarter-note beat — quarter, half, dotted-half, and whole notes and the corresponding rests; eighth notes; dotted-quarter and eighth notes; phrases beginning on the eighth note before the beat; dotted-eighth and sixteenth notes. The dotted quarter-note beat — the quarter and eighth note to a beat; three eighth notes to a beat; more advanced studies.

¹ See Manual, Vol. III, page iii.

² Monthly Outlines for the work of Grades Four and Five are given in Teacher's Manual, Volume II, but for the guidance of teachers using Book Three, reviews of the technical problems covered in Book Two, with the grade and month in which each problem is introduced, and with suggestions for drill on some of the topics, are included in Teacher's Manual, Volume III, preliminary to the Topical Outlines — Tone, Time, and Theory — for Grades Six and Seven. See pages 49, 52, and 54.

- (c) **THEORY:** Review of the topics of Book Two: The place of *do* in all keys; the meaning of the familiar signs of notation; pitch names of the lines and spaces of the staff; finding the keynote in minor keys; study of the keyboard diagram.

II. Sight Reading

Book Three, Chapter I, pages 5-19.

III. Song Singing and Interpretation

The songs assigned in the monthly outlines for sight reading afford abundant material for general singing. Patriotic and Devotional songs are provided in Book Three, Part Four.

SIXTH GRADE, SECOND MONTH

I. Drill

- (a) **TONE:** The melodic minor scale.
 (b) **TIME:** As in the previous month.
 (c) **THEORY:** Building major scales; deriving key signatures from the scales. New characters of notation.

II. Sight Reading

Book Three, Chapter II, pages 20-27.

SIXTH GRADE, THIRD MONTH

I. Drill

- (a) **TONE:** As in previous months.
 (b) **TIME:** The eighth-note beat.
 (c) **THEORY:** The eighth-note beat. New characters of notation.

II. Sight Reading

Book Three, Chapter III, pages 28-33.

SIXTH GRADE, FOURTH MONTH

I. Drill

- (a) **TONE:** As in previous months.
 (b) **TIME:** The dotted quarter-note beat, more advanced studies.
 (c) **THEORY:** Building minor scales, natural, harmonic, and melodic. New characters of notation.

II. Sight Reading

Book Three, Chapter IV, pages 34-37.

SIXTH GRADE, FIFTH MONTH

I. Drill

- (a) TONE: The bridging tones in modulations.
- (b) TIME: As in previous months.
- (c) THEORY: Modulations to nearly-related keys. New characters of notation.

II. Sight Reading

Book Three, Chapter V, pages 38-43.

SIXTH GRADE, SIXTH MONTH

I. Drill

- (a) TONE: As in previous months.
- (b) TIME: As in previous months.
- (c) THEORY: Continued study of modulations to nearly-related keys. Continued study of minor scales. New characters of notation.

II. Sight Reading

Book Three, Chapter V (continued), pages 44-51.

SIXTH GRADE, SEVENTH MONTH

I. Drill

- (a) TONE: As in previous months.
- (b) TIME: The half-note beat.
- (c) THEORY: The half-note beat. New characters of notation.

II. Sight Reading

Book Three, Chapter VI, pages 52-54. Also any songs in previous assignments that have been omitted.

SIXTH GRADE, EIGHTH MONTH

I. Drill

- (a) TONE: As in previous months.
- (b) TIME: As in previous months.
- (c) THEORY: More advanced song forms. New characters of notation.

II. Sight Reading

Book Three, Chapter VII, pages 55-64.

SIXTH GRADE, NINTH MONTH**I. Drill**

- (a) **TONE:** The introduction of three-part singing.
- (b) **TIME:** As in previous months.
- (c) **THEORY:** The notation of three-part songs.

II. Sight Reading

Book Three, Chapter VIII, pages 65-75.

SIXTH GRADE, TENTH MONTH**I. Drill**

- (a) **TONE:** As in previous months.
- (b) **TIME:** As in previous months.
- (c) **THEORY:** As in previous months.

II. Sight Reading

Book Three, Chapter VIII (continued), pages 76-85.

SEVENTH GRADE, FIRST MONTH**I. Drill**

- (a) **TONE:** A review of the problems studied in the previous grades as they occur in the songs assigned for sight reading.
- (b) **TIME:** A review of the problems studied in the previous grades as they occur in the songs assigned for sight reading. Four equal notes to a beat.
- (c) **THEORY:** A review of the problems of previous grades, including building of major and minor scales. New characters of notation.

II. Sight Reading

Book Three. Songs selected from Chapter IX, pages 86-101.

SEVENTH GRADE, SECOND MONTH**I. Drill**

- (a) **TONE:** Four tones ascending chromatically.
- (b) **TIME:** As in previous months.
- (c) **THEORY:** The ascending chromatic scale.

II. Sight Reading

Book Three, Chapter X, pages 102-108.

SEVENTH GRADE, THIRD MONTH**I. Drill**

- (a) **TONE:** As in previous months.
- (b) **TIME:** Triplets, three notes in the time of two.
- (c) **THEORY:** As in previous months.

II. Sight Reading

Book Three, Chapter XI, pages 109-117.

SEVENTH GRADE, FOURTH MONTH**I. Drill**

- (a) **TONE:** Four tones descending chromatically.
- (b) **TIME:** As in previous months.
- (c) **THEORY:** The descending chromatic scale.

II. Sight Reading

Book Three, Chapter XII, pages 118-124.

SEVENTH GRADE, FIFTH MONTH**I. Drill**

- (a) **TONE:** As in previous months.
- (b) **TIME:** Syncopation.
- (c) **THEORY:** As in previous months.

II. Sight Reading

Book Three, Chapter XIII, pages 125-128. Also any songs in previous assignments that have been omitted, and songs selected from Chapter IX.

SEVENTH GRADE, SIXTH MONTH**I. Drill**

- (a) **TONE:** As in previous months.
- (b) **TIME:** As in previous months.
- (c) **THEORY:** As in previous months.

II. Sight Reading.

Book Three, Songs selected from Chapter XIV, pages 129-152.

SEVENTH GRADE, SEVENTH MONTH

I. Drill

- (a) TONE: As in previous months.
- (b) TIME: Complicated rhythms.
- (c) THEORY: As in previous months.

II. Sight Reading

Book Three, Chapter XV, pages 153-168.

SEVENTH GRADE, EIGHTH MONTH

I. Drill

- (a) TONE: The bridging tones in modulation.
- (b) TIME: As in previous months.
- (c) THEORY: Modulations to remote keys.

II. Sight Reading

Book Three, Chapter XVI, pages 169-175.

SEVENTH GRADE, NINTH MONTH

I. Drill

- (a) TONE: As in previous months.
- (b) TIME: As in previous months.
- (c) THEORY: Contrapuntal style.

II. Sight Reading

Book Three, Chapter XVII, pages 176-183.

SEVENTH GRADE, TENTH MONTH

I. Drill

- (a) TONE: As in previous months.
- (b) TIME: The dotted quarter-note beat, more advanced studies, *i.e.* nine-eighth and twelve-eighth measure.
- (c) THEORY: As in previous months.

II. Sight Reading

Book Three, Chapter XVIII, pages 184-192.

II. MONTHLY OUTLINES — NUMBER TWO

The following Monthly Outline is arranged according to the plan by which Book Three is completed in the Sixth and first half of the Seventh Grades, so that Book Four may be introduced in the middle of Grade Seven.

SIXTH GRADE, FIRST MONTH

I. Drill

- (a) **TONE**: Review of the topics of Book Two: Tone relations in the diatonic major scale; sharp chromatics, diatonic half-step progressions; flat chromatics, diatonic half-step progressions; the introduction of the minor mode; interval studies in the diatonic major scale; two-part singing; tone relations in the harmonic minor scale; sharp chromatics, skips to sharps, resolving upward, and the whole step ascending; flat chromatics, skips to flats, resolving downward, and the whole step descending; three tones ascending chromatically; three tones descending chromatically.
- (b) **TIME**: Review of the topics of Book Two: The quarter-note beat — quarter, half, dotted-half, and whole notes and the corresponding rests; eighth notes; dotted-quarter and eighth notes; phrases beginning on the eighth-note before the beat; dotted-eighth and sixteenth notes. The dotted quarter-note beat — the quarter and eighth note to a beat; three eighth notes to a beat; more advanced studies.
- (c) **THEORY**: Review of the topics of Book Two: Finding *do* in all keys; explaining the meaning of the familiar signs of notation; pitch names of the lines and spaces of the staff; finding the keynote in minor keys; study of the keyboard diagram.

II. Sight Reading

Book Three, Chapter I, pages 5-19.

III. Song Singing and Interpretation

The songs assigned in the monthly outlines for sight reading afford abundant material for general singing. Patriotic and Devotional songs are provided in Part Four of Book Three.

SIXTH GRADE, SECOND MONTH**I. Drill**

- (a) **TONE**: The melodic minor scale.
- (b) **TIME**: As in the previous month.
- (c) **THEORY**: Building major scales; deriving key signatures from the scales. New characters of notation.

II. Sight Reading

Book Three, Chapter II, pages 20-27.

SIXTH GRADE, THIRD MONTH**I. Drill**

- (a) **TONE**: As in previous months.
- (b) **TIME**: The eighth-note beat. The dotted quarter-note beat, more advanced studies.
- (c) **THEORY**: Building minor scales, natural, harmonic, and melodic. The eighth-note beat. New characters of notation.

II. Sight Reading

Book Three, Chapter III, pages 28-33.
Chapter IV, pages 34-37.

SIXTH GRADE, FOURTH MONTH**I. Drill**

- (a) **TONE**: The bridging tones in modulations.
- (b) **TIME**: As in previous months.
- (c) **THEORY**: Modulations to nearly-related keys. New characters of notation.

II. Sight Reading

Book Three, Chapter V, pages 38-51.

SIXTH GRADE, FIFTH MONTH**I. Drill**

- (a) **TONE**: As in previous months.
- (b) **TIME**: The half-note beat.
- (c) **THEORY**: The half-note beat. More advanced song forms. New characters of notation.

II. Sight Reading

Book Three, Chapter VI, pages 52-54.
Chapter VII, pages 55-64.

SIXTH GRADE, SIXTH MONTH

I. Drill

- (a) TONE: The introduction of three-part singing.
- (b) TIME: As in previous months.
- (c) THEORY: The notation of three-part songs.

II. Sight Reading

Book Three, Chapter VIII, pages 65-85.

SIXTH GRADE, SEVENTH MONTH

I. Drill

- (a) TONE: As in previous months.
- (b) TIME: Four equal notes to a beat.
- (c) THEORY: As in previous months.

II. Sight Reading

Book Three, Chapter IX, pages 86-101.

SIXTH GRADE, EIGHTH MONTH

I. Drill

- (a) TONE: Four tones ascending chromatically.
- (b) TIME: Triplets, three notes in the time of two.
- (c) THEORY: The ascending chromatic scale. New characters of notation.

II. Sight Reading

Book Three, Chapter X, pages 102-108.

Chapter XI, pages 109-117.

SIXTH GRADE, NINTH MONTH

I. Drill

- (a) TONE: Four tones descending chromatically.
- (b) TIME: Syncopation.
- (c) THEORY: The descending chromatic scale. New characters of notation.

II. Sight Reading

Book Three, Chapter XII, pages 118-124.

Chapter XIII, pages 125-128.

SIXTH GRADE, TENTH MONTH

I. Drill

- (a) TONE: Review.
- (b) TIME: Review.
- (c) THEORY: Review.

II. Sight Reading

Book Three. A review of the songs studied in Grade Six, taking for sight reading any which may have been omitted.

SEVENTH GRADE, FIRST MONTH

I. Drill

- (a) TONE: A review of the problems studied in the previous grades as they occur in the songs assigned for sight reading.
- (b) TIME: A review of the problems studied in the previous grades as they occur in the songs assigned for sight reading.
- (c) THEORY: A review of the problems of previous grades, including building of major and minor scales. New characters of notation.

II. Sight Reading

Book Three, Chapter XIV, pages 129-152.

SEVENTH GRADE, SECOND MONTH

I Drill

- (a) TONE: As in previous months.
- (b) TIME: Complicated rhythms.
- (c) THEORY: Review of the construction of the chromatic scales, ascending and descending.

II. Sight Reading

Book Three, Chapter XV, pages 153-168.

SEVENTH GRADE, THIRD MONTH

I. Drill

- (a) TONE: The bridging tones in modulations.
- (b) TIME: As in previous months.
- (c) THEORY: Modulations to remote keys.

II. Sight Reading

Book Three, Chapter XVI, pages 169-175.

SEVENTH GRADE, FOURTH MONTH**I. Drill**

(a) **TONE:** As in previous months.

(b) **TIME:** As in previous months.

(c) **THEORY:** Contrapuntal style.

II. Sight Reading

Book Three, Chapter XVII, pages 176-183.

SEVENTH GRADE, FIFTH MONTH**I. Drill**

(a) **TONE:** As in previous months.

(b) **TIME:** The dotted quarter-note beat, more advanced studies, *i.e.* nine-eighth and twelve-eighth measures.

(c) **THEORY:** As in previous months.

II. Sight Reading

Book Three, Chapter XVIII, pages 184-192.

III. MONTHLY OUTLINES — NUMBER THREE

The following Monthly Outline provides for the completion of Book Three in the Sixth Grade, so that Book Four may be introduced at the beginning of the Seventh Grade.

SIXTH GRADE, FIRST MONTH

I. Drill

- (a) **TONE:** Review of the topics of Book Two: Tone relations in the diatonic major scale; sharp chromatics, diatonic half-step progressions; flat chromatics, diatonic half-step progressions; the introduction of the minor mode; interval studies in the diatonic major scale; two-part singing; tone relations in the harmonic minor scale; sharp chromatics, skips to sharps, resolving upward, and the whole step ascending; flat chromatics, skips to flats, resolving downward, and the whole step descending; three tones ascending chromatically; three tones descending chromatically.
- (b) **TIME:** Review of the topics of Book Two. The quarter-note beat — quarter, half, dotted-half, and whole notes and the corresponding rests; eighth notes; dotted-quarter and eighth notes; phrases beginning on the eighth note before the beat; dotted-eighth and sixteenth notes. The dotted quarter-note beat — the quarter and eighth note to a beat; three eighth notes to a beat; more advanced studies.
- (c) **THEORY:** Review of the topics of Book Two: Finding *do* in all keys; explaining the meaning of the familiar signs of notation; pitch names of the lines and spaces of the staff; finding the keynote in minor keys; study of the keyboard diagram.

II. Sight Reading

Book Three, Chapter I, pages 5-19.

SIXTH GRADE, SECOND MONTH

I. Drill

- (a) **TONE:** The melodic minor scale.
- (b) **TIME:** As in previous months.
- (c) **THEORY:** Building major scales; deriving key signatures from the scales. New characters of notation.

II. Sight Reading

Book Three, Chapter II, pages 20-27.

SIXTH GRADE, THIRD MONTH**I. Drill**

- (a) **TONE:** As in previous months.
- (b) **TIME:** The eighth-note beat. The dotted quarter-note beat, more advanced studies.
- (c) **THEORY:** Building minor scales, natural, harmonic, and melodic; the eighth-note beat.

II. Sight Reading

Book Three. Songs selected from Chapter III, pages 28-33.
Songs selected from Chapter IV, pages 34-37.

SIXTH GRADE, FOURTH MONTH**I. Drill**

- (a) **TONE:** The bridging tones in modulations.
- (b) **TIME:** As in previous months.
- (c) **THEORY:** Modulations to nearly-related keys. Continued drill in building minor scales.

II. Sight Reading

Book Three. Songs selected from Chapter V, pages 38-51.

SIXTH GRADE, FIFTH MONTH**I. Drill**

- (a) **TONE:** As in previous months.
- (b) **TIME:** The half-note beat.
- (c) **THEORY:** The half-note beat; more advanced song forms.

II. Sight Reading

Book Three. Songs selected from Chapter VI, pages 52-54.
Songs selected from Chapter VII, pages 55-64.

SIXTH GRADE, SIXTH MONTH**I. Drill**

- (a) **TONE:** The introduction of three-part singing.
- (b) **TIME:** As in previous months.
- (c) **THEORY:** The notation of three-part songs.

II. Sight Reading

Book Three. Songs selected from Chapter VIII, pages 65-85.

SIXTH GRADE, SEVENTH MONTH**I. Drill**

- (a) **TONE:** Four tones ascending chromatically.
- (b) **TIME:** Four equal notes to a beat.
- (c) **THEORY:** The ascending chromatic scale.

II. Sight Reading

Book Three. Songs selected from Chapter IX, pages 86-101.
Songs selected from Chapter X, pages 102-108.

SIXTH GRADE, EIGHTH MONTH**I. Drill**

- (a) **TONE:** Four tones descending chromatically.
- (b) **TIME:** Triplets.
- (c) **THEORY:** The descending chromatic scale.

II. Sight Reading

Book Three. Songs selected from Chapter XI, pages 109-117.
Songs selected from Chapter XII, pages 118-124.
Songs selected from Chapter XIII, pages 125-128.

SIXTH GRADE, NINTH MONTH**I. Drill**

- (a) **TONE:** The bridging tones in modulations.
- (b) **TIME:** Complicated rhythms.
- (c) **THEORY:** Modulations to remote keys.

II. Sight Reading

Book Three. Songs selected from Chapter XV, pages 153-168.
Songs selected from Chapter XVI, pages 169-175.

SIXTH GRADE, TENTH MONTH**I. Drill**

- (a) **TONE:** As in previous months.
- (b) **TIME:** The dotted quarter-note beat, more advanced studies, *i.e.* nine-eighth and twelve-eighth measure.
- (c) **THEORY:** Contrapuntal style.

II. Sight Reading

Book Three. Songs selected from Chapter XVII, pages 176-183.
Songs selected from Chapter XVIII, pages 184-192.

IV. TOPICAL OUTLINES — TONE

FOURTH GRADE¹

1. Tone Relations in the Diatonic Major Scale.

1. Sequential Diatonic Successions.

- a. Two Tones.
- b. Three Tones.
- c. Four Tones.

2. Tones of the Tonic Chord.

3. Tones of the Tonic Chord with Active Neighboring Tones.

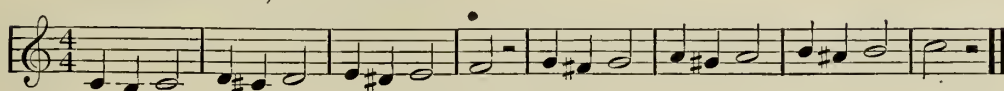
4. Active Tones, Resolved.

5. Chord Figures.

Fourth Grade, first, second, third, and fourth months.

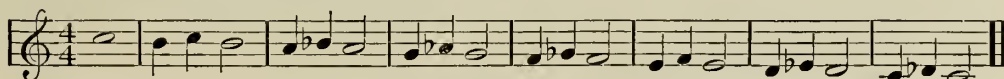
2. Sharp Chromatics ; Diatonic Half-Step Progressions.

Fourth Grade, fifth month.



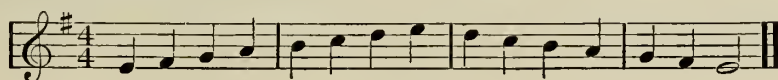
3. Flat Chromatics ; Diatonic Half-Step Progressions.

Fourth Grade, eighth month.



4. Songs in the Natural Minor Scale.

Fourth Grade, tenth month.



FIFTH GRADE

5. Interval Drills.

Fifth Grade, first month.

(a) Thirds, sequence drill : (Key of E-flat)

do-mi, re-fa, mi-so, etc.

do-la, ti-so, la-fa, etc.²

¹ See footnote, Manual, Volume III, page 35.

² A line above a syllable denotes the upper octave ; a line below denotes the lower octave.

(b) Fourths, sequence drill : (Key of C)

do-fa-mi, re-so-fa, etc.

ḍō-so-la, ti-fa-so, etc.

(c) Fifths, sequence drill : (Key of C)

do-so-fa-mi, re-la-so-fa, etc.

ḍō-fa-so-la, ti-mi-fa-so, etc.

(d) Sixths, sequence drill : (Key of E-flat)

so-mi-do, la-fa-re, etc.

ḍō-mi-so, ti-re-fa, etc.

(e) Sevenths.

The interval of a seventh occurs so rarely that sequential drill is not considered necessary.

6. The Introduction of Two-Part Singing.

Fifth Grade, second month.

7. Melodies in the Harmonic Minor Scale.

Fifth Grade, fourth month.



8. Sharp Chromatics; Skips to Sharps, Resolving Upward; the Whole Step Ascending.

Fifth Grade, sixth month.

Suggestion for Drill : The figures in the following chromatic drill may be sung in any order, associated with any tone of the diatonic scale and with each other.

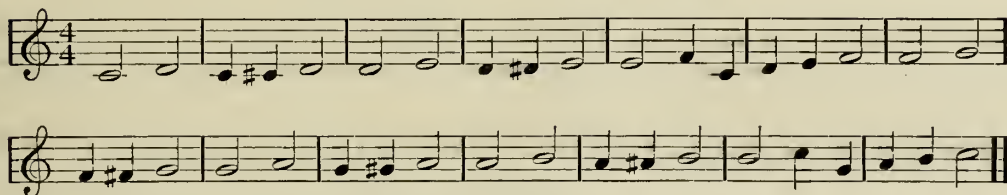
<i>ḍō</i>	<i>ti-ḍō</i>	<i>ḍō-ti</i>
<i>ti</i>	<i>li-ti</i>	<i>ti-li</i>
<i>la</i>	<i>si-la</i>	<i>la-si</i>
<i>so</i>	<i>fi-so</i>	<i>so-fi</i>
<i>fa</i>	<i>mi-fa</i>	<i>fa-mi</i>
<i>mi</i>	<i>ri-mi</i>	<i>mi-ri</i>
<i>re</i>	<i>di-re</i>	<i>re-di</i>
<i>do</i>	<i>do</i>	<i>do</i>

9. Flat Chromatics; Skips to Flats, Resolving Downward; the Whole Step Descending.

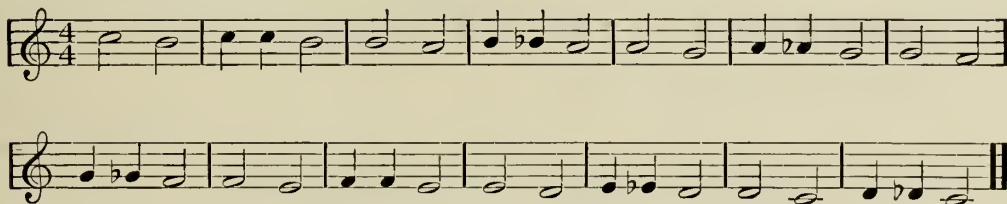
Fifth Grade, eighth month.

<i>dō</i>	<i>dō-ti</i>	<i>ti-dō</i>
<i>ti</i>	<i>te-la</i>	<i>la-te</i>
<i>la</i>	<i>le-so</i>	<i>so-le</i>
<i>so</i>	<i>se-fa</i>	<i>fa-se</i>
<i>fa</i>	<i>fa-mi</i>	<i>mi-fa</i>
<i>mi</i>	<i>me-re</i>	<i>re-me</i>
<i>re</i>	<i>ra-do</i>	<i>do-ra</i>
<i>do</i>	<i>do</i>	<i>do</i>

10. Three Tones Ascending Chromatically.
Fifth Grade, tenth month.



11. Three Tones Descending Chromatically.
Fifth Grade, tenth month.



SIXTH AND SEVENTH GRADES

For the grade and month in which these successive problems are introduced, see the three alternative Monthly Outlines, pages 35, 41, and 46.

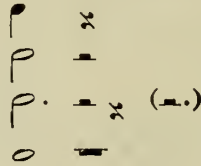
12. Melodies in the Melodic Minor Scale.
Manual, Vol. III, page 67.
13. Modulations to Nearly-related Keys.
Manual, Vol. III, page 78.
14. The Introduction of Three-Part Singing.
Manual, Vol. III, page 92.
15. Four Tones Ascending Chromatically.
Manual, Vol. III, page 100.
16. Four Tones Descending Chromatically.
Manual, Vol. III, page 105.
17. Modulations to Remote Keys.
Manual, Vol. III, page 114.

V. TOPICAL OUTLINES — TIME

FOURTH GRADE

1. The Quarter-Note Beat ; Quarter, Half, Dotted-Half, and Whole Notes and the Corresponding Rests.

Fourth Grade, first and second months.



2. The Quarter-Note Beat ; Eighth Notes.

Fourth Grade, third month.



3. The Quarter-Note Beat ; Dotted-Quarter and Eighth Notes.

Fourth Grade, sixth month.



4. Phrases Beginning on the Eighth Note before the Beat.

Fourth Grade, ninth month.



FIFTH GRADE

5. The Dotted Quarter-Note Beat ; the Quarter and Eighth Note to a Beat.

Fifth Grade, third month.



6. The Dotted Quarter-Note Beat ; Three Eighth Notes to a Beat.

Fifth Grade, fifth month.



7. The Dotted Quarter-Note Beat ; More Advanced Studies.
Fifth Grade, seventh month.



8. The Quarter-Note Beat ; Dotted-Eighth and Sixteenth Notes.
Fifth Grade, ninth month.



SIXTH AND SEVENTH GRADES

For the grade and month in which these successive problems are introduced, see the three alternative Monthly Outlines, pages 35, 41, and 46.

9. The Eighth-Note Beat.
Manual, Vol. III, page 72.
10. The Dotted Quarter-Note Beat ; More Advanced Studies.
Manual, Vol. III, page 76.
11. The Half-Note Beat.
Manual, Vol. III, page 84.
12. Four Equal Notes to a Beat.
Manual, Vol. III, page 96.
13. Triplets ; Three Notes in the Time of Two.
Manual, Vol. III, page 102.
14. Syncopation.
Manual, Vol. III, page 107.
15. Complicated Rhythms.
Manual, Vol. III, page 111.
16. The Dotted Quarter-Note Beat ; Advanced Studies.
Manual, Vol. III, page 117.

VI. TOPICAL OUTLINES — THEORY

For the guidance of teachers using Book Three, this outline of theory problems includes also those covered in Book Two (as studied in Grades Four and Five, with the month in which each problem was introduced) also brief résumés of important facts developed and suggestions for drill in some of the topics.

FOURTH GRADE

1. Study of the Characters of Notation and Marks of Expression as they occur in the songs of the course.

2. The Place of *do* in all Keys with Flat Signatures.

Fourth Grade, first month.

When flats are in the signature, the flat farthest to the right is on the same staff degree as *fa*. Therefore *so* is on the next staff degree above. Locate *so-mi-do* on descending lines (or spaces, as the case may be).

3. The Place of *do* in all Keys with Sharp Signatures.

Fourth Grade, second month.

When sharps are in the signature, the sharp farthest to the right is on the same degree as *ti*. Therefore, if *ti* is on a line, *so-mi-do* will be found on the next three descending lines; if *ti* is on a space, *so-mi-do* will be found on the next three descending spaces.

4. The Place of *do* in the Key of C.

Fourth Grade, second month.

With no sharps or flats in the signature, *do-mi-so* is on the first line below, the first and the second lines of the staff. This fact must be memorized by the children.

5. The Two-Part Round.

Fourth Grade, fourth month.

6. Sharp Chromatics.

Fourth Grade, fifth month.

The term "sharp" is equivalent to the phrase, "one half-step higher than"; thus "F-sharp" means "one half-step higher than F." The effect of the sharp (and of other chromatic signs) continues throughout the measure in which it occurs, unless canceled. The syllables for the sharp chromatic tones are: *di*, *ri*, *fi*, *si*, and *li*.

7. The Natural (or Cancel) used as a Sharp Chromatic.

Fourth Grade, fifth month.

In keys with flats in the signature, the sharp chromatic is sometimes indicated by a natural.

8. Flat Chromatics.

Fourth Grade, eighth month.

The term "flat" is equivalent to the phrase, "one half-step lower than"; thus "B-flat" means "one half-step lower than B." The syllables for the flat chromatic tones are: *te*, *le*, *se*, *me*, and *ra*.

9. The Natural Used as a Flat Chromatic.

Fourth Grade, eighth month.

In keys with sharps in the signature, the flat chromatic is sometimes indicated by a natural.

10. The Minor Mode.

Fourth Grade, tenth month.

Suggestion for Drill: The teacher sounds *la* from the pitchpipe on different low pitches and the children sing the ascending minor scale (from *la* to \overline{la}). She also sounds \overline{la} on high pitches and the children sing the descending scale (from \overline{la} to *la*). In songs in minor keys the teacher tells the children that the song is in minor, and, in giving the key-note, sounds the pitch for the syllable *la*. The children find their first tone by singing ascending or descending tones of the tonic chord, *la-do-mi*, until the proper pitch is sounded. As soon as possible this process should be mental instead of audible. The children are not expected themselves to distinguish from the notation the fact that a song is in the minor mode. For the convenience of the teacher, the song analyses always give the key-note of the minor songs.

FIFTH GRADE

11. Interval Studies.

Fifth Grade, first month.

An interval is the difference in pitch between two tones and is named according to the number of staff degrees included in the written notation. In the study of intervals in Book Two, the emphasis is placed upon the recognition of intervals as they appear upon the

staff, that is, as an eye study. Therefore intervals are considered from the numerical standpoint and not according to the specific names; that is, they are considered as seconds, thirds, fourths, etc., but without the particular designation, major, minor, etc. .

Seconds. Where adjacent staff degrees are occupied, the interval is called a second.

Thirds. Where three staff degrees are occupied, the interval is called a third. Therefore notes on adjacent spaces or on adjacent lines are a third apart.

Fourths. Where four staff degrees are occupied, the interval is called a fourth.

Fifths. Where five staff degrees are occupied, the interval is called a fifth. In fifths, both notes occupy lines or both notes occupy spaces.

Sixths. Where six staff degrees are occupied, the interval is called a sixth.

Sevenths. Where seven staff degrees are occupied, the interval is called a seventh. Both notes of the interval are on lines, or both are on spaces.

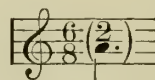
Octaves. Where eight degrees of the staff are occupied, the interval is called an octave. The same syllable is sung for both tones of an octave.



12. The Notation of Two-Part Songs, from two staves and from one staff.
Fifth Grade, second month.

13. The Time Signature in Six-Eighth Measure.
Fifth Grade, third month.

Although the time signature is indicated as six-eight, the children should be taught that there are two beats in a measure and that each beat may be represented in two ways: first, by a dotted-quarter note; second, by the rhythmic group, a quarter and an eighth note. This idea is expressed in the parenthesis after the time signature as follows:



The meaning of this is two beats to a measure, each beat represented by notes the value of a dotted-quarter note.

14. The Key-Note in Minor Keys.

Fifth Grade, fourth month.

The only conclusive plan for distinguishing between major and minor keys is in the tonal effect of the song or composition. Nevertheless there are certain distinguishing points in the notation which will give a clew to determining the tonality as major or minor. The following signs will assist the teacher in the recognition of minor melodies :

First: When the first accented tone of the melody is *la*, when the final tone is *la*, or when the melody frequently centers around this tone and the tones of the minor chord, *la-do-mi*; and,

Second: When, in addition, the chromatic tone *si* occurs more or less frequently during the course of the composition, the song is probably in minor.

15. The Harmonic Minor Scale.

Fifth Grade, fourth month.

The Harmonic Minor Scale is the one most frequently used in building the chords of an accompaniment to a song in the minor mode. This scale differs from the Natural Minor Scale, or the minor scale which follows the signature of the composition, in that the seventh tone of the scale appears as a chromatic tone, *si*, and lies one half-step below the eighth, *la*. (See Manual, Vol. III, page 50.)

16. Simple Song Forms.

Fifth Grade, fifth month.

In the discussion of More Advanced Song Forms, Manual, Vol. III, page 86, reference is made to the work covered in the study of song forms in Book One and Book Two.

17. The Pitch Names of the Lines and Spaces of the Staff.

Fifth Grade, sixth month.

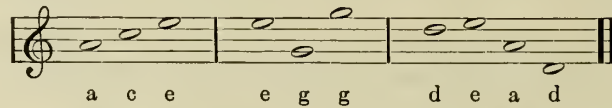
Method of Presentation:

(a) Teach the children the names of the spaces on the staff, F, A, C, E.

The fact that these spaces spell the word "face" will help the children to remember them. The drill may be conducted by pointing to the spaces of the staff on the board, by asking the children to find in their books all the notes on a given space, or in a number of other ways.

(b) Teach the lines of the staff, E, G, B, D, F.

- (c) Teach the name of the space below the staff, D; the space above the staff, G; and the first added line below the staff, C.
- (d) Beginning on G, the second line, around which the G Clef curls, have the children name the lines and spaces up and down the staff to any given pitch.
- (e) Have the children spell words by writing notes on the staff, as for instance:



18. The Three-Part Round.

Fifth Grade, eighth month.

Method of Presentation: After the melody has been learned, the class is to be divided into three equal parts; the first part starts the song and when that part has arrived at the end of the first section, the second part begins at the beginning. When the second part has arrived at the end of the first section, the third part begins at the beginning. The three parts continue in this order, repeating the round again and again until the teacher indicates the close.

19. The Names of the Keys on the Piano Keyboard.

Fifth Grade, eighth month.

Method of Presentation: The children are to learn the names of the keys on the keyboard diagram found on the inside back cover of the book. This diagram represents the keys of the piano. In learning to name the keys the following steps are advised:

- (a) Name the white keys. The teacher may indicate the key that is named C or the key that is named A. Teach the children to count up or down from the given key.
- (b) The names of the black keys should be learned through their association with the neighboring white keys. A black key may take its name from the white key to the left, in which case we use the same letter and add the word "sharp." The word "sharp" is equivalent to the term "one half-step higher than." A half-step is the distance from any key to its next neighbor, black or white, up or down the keyboard. The black key next to the right of C would, therefore, be named "C-sharp."
- (c) Black keys may also be named by their relation to the white keys to their right. A black key is called "flat" in connection with the name of the white key next to the right.

- (d) In some instances there is no black key between the two white keys, in which case the same rule for the use of the term "sharp" or "flat," indicating a half-step, may be applied. For example, there is a white key one half-step higher than B. This key may be called either "C" or "B-sharp." The children are to learn how to name the keys, giving two names to each black key, and also two names to the white keys which lie next to white keys.
- (e) Simple melodies from the book may be "played" upon the diagram, first selecting songs in the key of C, then in keys of one, two, and three sharps and flats. The children should recite the pitch names as they point to the keys. They should also learn to observe the place of the sharps and flats in the key signatures, and to follow them carefully in "playing" upon the keyboard diagram.

SIXTH AND SEVENTH GRADES

For the grade and month in which these successive problems are introduced, see the three alternative Monthly Outlines, pages 35, 41, and 46.

20. Building Major Scales in the Key of C and in Keys with Sharp Signatures, by the use of the Keyboard Diagram.
Manual, Vol. III, page 67.
21. Building Major Scales in Keys with Flat Signatures.
Manual, Vol. III, page 68.
22. Deriving the Key Signatures from all Major Scales.
Manual, Vol. III, page 68.
23. Building Minor Scales: *a*, Natural; *b*, Harmonic; *c*, Melodic.
Manual, Vol. III, page 73.
24. The Theory of Time Signatures; Comparing the Quarter-Note Beat and the Eighth-Note Beat.
Manual, Vol. III, page 73.
25. Modulations to Nearly-related Keys.
Manual, Vol. III, page 80.
26. Continuation of the Theory of Time Signatures; Comparing the Quarter-Note and the Eighth-Note Beats with the Half-Note Beat.
Manual, Vol. III, page 84.
27. Continuation of the Study of the Form (Structure) of Songs.
Manual, Vol. III, page 86.

28. The Notation of Three-Part Songs.
Manual, Vol. III, page 93.
29. The Ascending Chromatic Scale.
Manual, Vol. III, page 100.
30. The Descending Chromatic Scale.
Manual, Vol. III, page 105.
31. Modulations to Remote Keys.
Manual, Vol. III, page 114.
32. Contrapuntal Style.
Manual, Vol. III, page 116.

PART THREE

CHAPTER OUTLINES



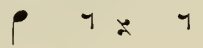


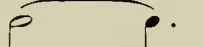






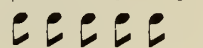

CHAPTER I. MELODIES REVIEWING TOPICS OF BOOK TWO

I. Tone Drill

No tone problems occur in the songs of Chapter I which were not treated in Book Two. The successive topics are mentioned in the analyses of the songs. It should be observed that the succession of songs in this chapter follows the order of topics as presented in the successive chapters of Book Two.¹

II. Time Drill

No new time problems appear in this chapter, although there are several new measure-forms which occur in the songs. These are listed below and the individual forms are also listed in connection with the song analyses. As was the case with the tone topics, the order of review time topics in this chapter follows the order of their presentation in the chapters of Book Two.²

Three-quarter measure $\left(\frac{3}{4}\right)$	Four-quarter measure $\left(\frac{4}{4}\right)$	Six-eighth measure $\left(\frac{6}{8}\right)$
(1) 	(2) 	(9) 
	(3) 	(10) 
	(4) 	(11) 
	(5) 	(12) 
	(6) 	(13) 
	(7) 	(14) 
	(8) 	

III. Theory Drill

1. No new theory problems occur in the songs of this chapter. The meaning of the characters of notation and marks of expression which occur in the songs should be explained to the pupils. The teacher is referred to the Glossary, page 303, for an explanation of the foreign expression marks.

¹ See Topical Outlines — Tone, page 49, where the successive topics are given, and where suggestions are made for drill on topics of Book Two.

² See Topical Outlines — Time, page 52, for a list of successive topics and for material for drill on topics presented in Book Two.

2. The successive steps in Theory, which have been covered in previous grades through the study of Book Two, will be found in the Theory Outline on page 54. The methods suggested in Manual, Vol. II, are briefly reviewed.
3. The class should review :
 - (a) The study of the pitch names of the lines and spaces of the staff. (See page 57.)
 - (b) The study of the names of the keys on the keyboard diagram.¹ (See page 58.)

IV. Sight Reading

From this point the songs should be sight read in three steps as follows :

First Step : Singing the song with the words.

Second Step : Singing the song with *loo*.

Third Step : Singing the song by syllables.

Before singing the song with the words a careful analytical study of the song and its problems should be made, the words should be read and, if necessary, studied. In many cases it may be necessary to read the words several times so that the chief concentration may be placed upon the notes of the song. If the sight reading with words is not done with comparative readiness, or if it seems that the children are lost in the difficulties of the song when attempting them with words, try the song with *loo* or at least try the difficult phrases with *loo*. If this study does not accomplish the result of enabling the children to sing the song with words, then sing the difficult phrases with the syllables.

The point at which these studies are aiming is to enable children to sing at sight new music with words. When the children show themselves able to do this with comparative readiness, the third step, namely singing by syllables, may be omitted. Eventually it may be found possible to omit the second step, though in the songs of Book Four and in other future sight reading, the knowledge of syllables will often be helpful in overcoming difficulties.

V. Song Analysis and Interpretation

The Pearl; Book Three, page 5. Manual, Vol. III, page 121.

-tone: Tones of the diatonic major scale. The skips are only such as have been thoroughly practiced in the work of Book Two.

¹ See inside back covers of Book Three and of Manual, Vol. III.

TIME: One measure-form occurs which was not included in the study of Book Two, namely, measure-form number 2, found in the Time Drill for this chapter. (See page 61.) The other measure-forms are familiar, but if desired may be written upon the board as time problems for class drill.

THEORY: Finding *do* from the last flat by counting down four staff degrees. The song is in the key of B-flat major.¹

INTERPRETATION: Sing steadily but gently.

To the River;² Book Three, page 6. Manual, Vol. III, page 122.

INTERPRETATION: Sing rather quickly and gently. Observe carefully the effect of the hold.

Past Three O'clock; Book Three, page 6. Manual, Vol. III, page 123.

TIME: Observe the introduction of the eighth note. The song includes measure-form number 1, found in the Time Drill for this chapter. (See page 61.)

THEORY: Finding *do* from the last sharp, which appears on the staff degree representing seven of the scale. The song is in the key of G major. Observe also the repeat marks and the sign (*pp*), pianissimo, meaning, sing extremely softly.

“Andante.” See Glossary.

INTERPRETATION: The song should be sung rather slowly and quite simply. Notice the pianissimo effect after the hold. A slight ritard in the last phrase will be effective.

Swallow, Swallow; Book Three, page 7. Manual, Vol. III, page 124.

TONE: Observe the introduction of the sharp chromatic.

TIME: There are no new time problems in the song, though it would be well to place the different measures on the board for drill.

THEORY: The song is in the key of D major.

INTERPRETATION: Sing slowly and gently, observing the marks of expression.

Autumn Holiday; Book Three, page 8. Manual, Vol. III, page 125.

TIME: The song introduces the dotted-quarter and eighth notes.

THEORY: The song is in the key of E-flat major.

“Allegro.” See Glossary.

INTERPRETATION: Sing briskly and with marked rhythm.

¹ Each major key is named at its first appearance in the song analyses of Book Three. The name of the key is given for every analyzed minor song.

² There are no new tone, time, or theory problems in this song, so the sub-topics are omitted. In all subsequent songs, the omission of a sub-topic indicates that there are no new problems under that topic.

Where Go the Winds; Book Three, page 9. Manual, Vol. III, page 126.

TONE: The new tonal problem is the flat chromatic, which occurs several times during the course of the song. Observe also in the fifth measure that the flat chromatic is followed by the diatonic scale tone, indicated by the natural.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 3 and 4. (See page 61.)

THEORY: Notice the notation for the flat chromatic and also the canceling of the flat by means of a natural in the fifth measure.

INTERPRETATION: Sing the several stanzas in the spirit suggested by the text, varying the expression in accordance with the poem.

The Song of the Lark; Book Three, page 10.

TIME: The song introduces the phrase beginning with the eighth note and includes the measure-forms, found in the Time Drill for this chapter, numbers 5, 7, and 8. (See page 61.)

THEORY: The song is in the key of F major.

INTERPRETATION: Sing simply and not too quickly.

Welcome to Autumn; Book Three, page 10. Manual, Vol. III, page 127.

TONE: The song is in the key of F minor, harmonic form.

THEORY: The harmonic minor scale may here be reviewed. (See page 50.)

INTERPRETATION: Sing slowly and sadly.

The River Path; Book Three, page 11. Manual, Vol. III, page 128.

TONE: This song presents a review of two-part singing; also several chromatic tones in simple progressions are introduced.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 6. (See page 61.)

THEORY: "Andante lento." See Glossary.

INTERPRETATION: Sing slowly and softly, with well-sustained tones.

Seesaw (Three-Part Round); Book Three, page 11.

THEORY: The entire class first learns the melody of the round. The class is then divided into three equal parts. The first division starts the song, and when that group has arrived at the end of the first section, the second group starts the beginning of the song. When the second group has arrived at the end of the first section, the third group starts at the beginning. The three parts continue in this order, repeating the round again and again, until the teacher indicates the close.

Distant Sweden; Book Three, page 12. Manual, Vol. III, page 130.

TIME: Dotted-eighth and sixteenth notes occur in this song.

THEORY: The song is in the key of E minor.

INTERPRETATION: Sing sadly and slowly, but do not let the song drag.

Daffydowndilly; Book Three, page 12. Manual, Vol. III, page 129.

tone: The new tone problem is the approach to the chromatic tone by skip or by step.

THEORY: Observe the cautionary natural which appears in the fourth measure of the second staff, and is intended to guard against repeating the sharp in the previous measure.

INTERPRETATION: Sing slowly and gently.

The Meadow; Book Three, page 13. Manual, Vol. III, page 132.

TIME: The song introduces the dotted quarter-note beat, the quarter and eighth note to a beat. The song also includes the measure-forms, found in the Time Drill for this chapter, numbers 11, 12, and 13. (See page 61.)

THEORY: Observe the signs for first and second endings, also the rests (including a full measure rest) between the two stanzas. See notes on "The Owl," page 66 (under Theory).

INTERPRETATION: Sing briskly, with happy enthusiasm.

Cold the Blast May Blow; Book Three, page 14.

TIME: The new time problem is the dotted quarter-note beat, three eighth notes to a beat, and includes the measure-forms, found in the Time Drill for this chapter, numbers 9 and 10. (See page 61.)

INTERPRETATION: This well-known song by Lowell Mason, who has been styled the father of American school music, has long been a favorite with school children. The answering effect of the two voices is a happy thought. The song lends itself well to enthusiastic singing.

Milking Time; Book Three, page 15. Manual, Vol. III, page 133.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 14. (See page 61.)

INTERPRETATION: Sing brightly, but not too quickly. This beautiful Norwegian folk song has been made widely known by a selection for string orchestra by Edvard Grieg, in which the song appears as the theme.

The Owl; Book Three, page 16. Manual, Vol. III, page 134.

tone: The song is in the key of A minor and introduces a number of chromatic effects, among them the stepwise progression to the sharp chromatic.

TIME: The new time element is the dotted quarter-note beat, one beat to a measure. Although no essentially new principle is involved, there will be some difficulty at first in getting the effect of one beat to the measure.

THEORY: The new problem here presented is the introduction of measures of rest. At the beginning of the song, for instance, there are four measures of rest before the first repeat mark, and then three measures of rest before the voices begin singing. Likewise, later in the song, at one point two measures of rest, and at another three measures of rest, are indicated. These rests must be strictly observed by the children when the song is given with piano accompaniment, although it is not necessary to follow them when no piano is used. It is extremely desirable that the children should learn to count every rest when singing with piano accompaniment, and not be wholly dependent upon the teacher to know when to begin singing.

INTERPRETATION: Sing the song rather slowly, with a touch of awe in the tone quality. Observe carefully the marks of expression, and at the end allow the voice to die away, like the hooting of the owl in the distance.

The Race; Book Three, page 17. Manual, Vol. III, page 136.

THEORY: The song is in the key of C major.

INTERPRETATION: This song should be sung gently, and not too quickly.

Shepherds on the Hills; Book Three, page 18.

TONE: Ascending and descending chromatic passages are found at several points in the song. Let the pupils discover these places and practice them before sight reading the song. Note also that the song is contrapuntal¹ in character, the second voice answering the first in an independent imitation.

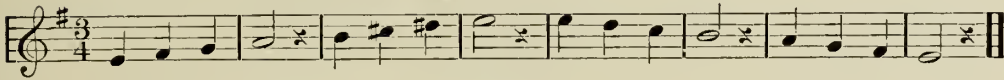
INTERPRETATION: Sing brightly, but not too quickly. Independence and freedom of the two parts must be developed by careful practice.

¹See Manual, Vol. III, page 116.

CHAPTER II. MELODIES IN THE MELODIC MINOR SCALE

I. Tone Drill

It will be observed that the four upper tones of the ascending melodic minor scale, *mi-fi-si-lā*, sound in effect just like the four upper tones of the major scale, *so-la-ti-dō*. The descending melodic minor scale sounds like the natural minor scale.¹ The following exercise should be given careful practice :



II. Time Drill

While no new time problems occur in this chapter, several new measure-forms will be found.²

Two-quarter measure $\left(\frac{2}{4}\right)$	Three-quarter measure $\left(\frac{3}{4}\right)$	Four-quarter measure $\left(\frac{4}{4}\right)$
(1)	(5)	(8)
(2)	(6)	
(3)	(7)	
(4)		

III. Theory Drill

- The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to pupils.
- Double Sharp. A character (\times) which indicates the pitch two half-steps higher than the normal staff degree.

The children should practice finding on the keyboard diagram the keys which may be named by using the term "double sharp."

- Building major scales in the key of C and in keys with sharp signatures.

(a) An explanation has already been given of the meaning of the term half-step. (See page 58.) A step is the sum of two half-steps.

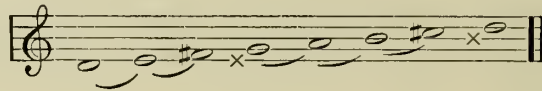
¹See Manual, Vol. III, page 49.

²As in Chapter I, and also in subsequent chapters, the new measure-forms found in each individual song are listed under the analysis of that song.

- (b) The children are to learn to build scales, basing them on the following formula :

8	half-step
7	step
6	step
5	step
4	half-step
3	step
2	step
1	

The teacher indicates the pitch upon which the scale is to be built. The children write a note for the pitch given and then add seven notes on the successive degrees of the staff above the given degree. A sign indicating whether the distance from one pitch to the next should be a step or half-step should be placed between each of the notes on the staff. The children should then place sharps where necessary to effect the proper arrangement of steps and half-steps. The following keys should be used: C, G, D, A, E, B, F[#], C[#].



4. Naming key signatures. The children should sing a number of the songs in Chapter I, in which sharps occur in the signature, and then determine, —
 - 1st. Whether the song is major or minor.
 - 2nd. If in the major mode, the name of the key in which it is written.
5. Building major scales with flat signatures. Using the same formula as before, the children should build scales from F, B^b, A^b, D^b, G^b, and C^b. They should then sing songs in flat keys, naming the major keys.
6. From the scale derive the key signatures for all major scales.

IV. Song Analysis and Interpretation

The Little Red Owl; Book Three, page 20.

TONE: This song, in the key of B minor, introduces the upper tetrachord¹ of the melodic minor scale. This new tonal progression occurs in the third measure² of the soprano part, in the fourth measure of the alto part, and in the tenth measure of the alto part. The tone drills for the month should be sufficient preparation for the new tonal problem introduced in this song.

TIME: The song includes the measure-form, found in the Time Drill of this chapter, number 8. (See page 67.) The change from four-quarter measure to three-quarter measure will necessitate careful attention on the part of the pupils.

THEORY: The song is in the key of B minor and introduces the tonal progression of the upper tetrachord of the melodic minor scale. This new theoretical element is to be taken as a new tonal progression and compared with *so-la-ti-dō* of the major scale. At this point it is not necessary to study the melodic minor scale from the theoretical standpoint.¹

INTERPRETATION: The independent movement in the two parts will require that each be thoroughly mastered. The song should be sung rather slowly and with a spirit of mysterious awe.

Cinderella; Book Three, page 21. Manual, Vol. III, page 137.

THEORY: The song is in the key of A minor.

INTERPRETATION: Do not sing slowly, but express in the voice the sadness of the first stanza and the brighter hope of the second.

The Maypole; Book Three, page 22. Manual, Vol. III, page 138.

TONE: The first measure offers a new tonal problem upon which some drill should be given, *i.e.*, the three upper tones of the upper tetrachord of the ascending melodic minor scale approached by a leap.

THEORY: "Allegretto." See Glossary.

The song is in the key of E minor.

INTERPRETATION: Sing with animation, though not too quickly. The song should breathe the spirit of rural fun.

The Frost; Book Three, page 23. Manual, Vol. III, page 139.

TIME: The song includes the measure-form, found in the Time Drill of this chapter, number 2. (See page 67.)

¹ See Manual, Vol. III, page 73.

² In counting measures, begin with the first complete measure.

THEORY: The song is in the key of C-sharp minor.

INTERPRETATION: Sing rather slowly, but with spirit.

In Autumn; Book Three, page 23. Manual, Vol. III, page 140.

TONE: The next to last measure presents a tonal succession which should be drilled upon before the song is read by the students.

THEORY: "Adagio." See Glossary.

The song is in the key of B minor.

INTERPRETATION: Sing very slowly and sadly. This exquisite melodic gem is a portion of an ancient aria attributed to the ill-fated but romantic Stradella.

Summer's Done; Book Three, page 24. Manual, Vol. III, page 140.

TONE: Although there are no new tone problems in the song, the fifth measure¹ may require some drill before the song is read by the pupils.

TIME: The song includes the measure-form, found in the Time Drill of this chapter, number 1. (See page 67.)

THEORY: The song is in the key of F minor.

INTERPRETATION: Sing with breadth and enthusiasm. The song is beautifully characteristic of the hills and valleys of Norway.

My Bonny Pipes; Book Three, page 24. Manual, Vol. III, page 142.

THEORY: The song is in the key of C minor.

INTERPRETATION: Sing rather quickly, but with sentiment.

The Maid and the Brook; Book Three, page 25. Manual, Vol. III, page 142.

THEORY: "Andantino." See Glossary.

Beginning in the key of B-flat major, the song ends in G minor.

INTERPRETATION: Sing gently and not too quickly, with a slight ritard in the last few measures. The song is a splendid example of the typical Russian folk song.

At the Window; Book Three, page 26. Manual, Vol. III, page 144.

TONE: Although no new problems occur, there are several places in the song which may require drill before accurate sight reading can be attempted.

TIME: The song includes the measure-forms, found in the Time Drill of this chapter, numbers 3 and 4. (See page 67.)

INTERPRETATION: Sing gently, but not too slowly. Observe carefully the marks of expression, and at the words "It was spring," and later at the word "bloom," build effective climaxes.

¹ See second footnote, page 69.

Happy Autumn Days; Book Three, page 27. Manual, Vol. III, page 143.

THEORY: Observe that this song illustrates the descending upper tetrachord¹ of the melodic minor scale. The song is in the key of G minor.

INTERPRETATION: Sing rather quietly, but with enthusiasm, and with a slight ritard in the final phrase.

The Star; Book Three, page 27.

TIME: The song includes the measure-forms, found in the Time Drill of this chapter, numbers 5, 6, and 7. (See page 67.)

THEORY: The double sharp indicates a tone one half-step higher than the diatonic scale tone indicated by the signature. As suggested in the Theory Drill for the month, the children should study from the keyboard diagram the relationships of the double sharps to the other pitches. The song is in the key of G-sharp minor.

INTERPRETATION: Sing the first phrase rather smoothly, the second phrase with vigor, the third phrase like the first, and the fourth phrase with a slight ritard. The second and third stanzas should be interpreted according to the text.

¹ See Manual, Vol. III, page 73.


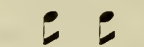


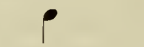

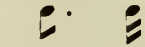
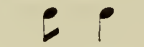
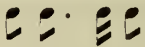
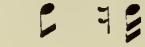
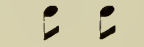



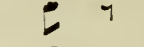

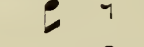

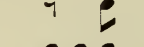






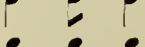
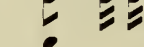
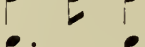

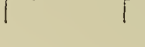

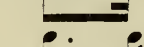


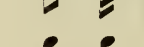
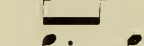
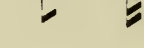
CHAPTER III. THE EIGHTH-NOTE BEAT

I. Tone Drill

There are no new tone problems in the songs of this chapter.

II. Time Drill. The Eighth-Note Beat.

The study of the following measure-forms should be taken in connection with the study of the theory of the Eighth-Note Beat, as given in the section immediately following, on page 73.

Two-eighth measure $\left(\frac{2}{8}\right)$	Three-eighth measure $\left(\frac{3}{8}\right)$	Six-eighth measure $\left(\frac{6}{8}\right)$
(1) 	(5) 	(25) 
(2) 	(6) 	(26) 
(3) 	(7) 	(27) 
(4) 	(8) 	(28) 
	(9) 	(29) 
	(10) 	(30) 
	(11) 	(31) 
	(12) 	(32) 
	(13) 	(33) 
	(14) 	(34) 
	(15) 	(35) 
	(16) 	(36) 
	(17) 	(37) 
	(18) 	
	(19) 	
	(20) 	
	(21) 	
	(22) 	
	(23) 	
	(24) 	

III. Theory Drill

1. The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained.

2. *The Eighth-Note Beat.* In this form of measure, the beat is represented by an eighth-note. A sound two beats long would be represented by a quarter-note, two equal tones to a beat by sixteenth-notes, and other longer or shorter tones in proportion. The kind of note employed to represent a beat in nowise affects the quickness or slowness of the beat successions, i.e. the tempo of the composition.

Drills on the Eighth-Note Beat may be of two kinds :

- (a) Time drill with the measure-forms as given on page 72.
- (b) Written drill, in which the children transcribe given measures or portions of songs from the quarter-note beat into the eighth-note beat, or from the eighth-note beat into the quarter-note beat, making the corresponding changes in note values.

3. *Building Minor Scales.* The minor scale appears in three different forms, known as the natural form (sometimes called the primitive form), the harmonic form, and the melodic form. The first four tones of the three forms of the minor scale are the same and the difference occurs only in the upper four tones. These four-tone divisions of the scale are called tetrachords.

- (a) The natural minor scale is built according to the following formula : Lower tetrachord, *la-ti-do-re.*
Upper tetrachord, *mi-fa-so-lā.*

The descending scale follows the same arrangement of intervals. (See page 49.)

- (b) The harmonic minor scale is built according to the following formula : Lower tetrachord, *la-ti-do-re.*
Upper tetrachord, *mi-fa-si-lā.*

Note that the seventh tone of the scale is sharpened, *si* instead of *só*, and forms a leading tone, one half-step lower than the key note. The descending scale follows the same arrangement of intervals. (See page 50.)

- (c) The melodic minor scale is built according to the following formula : Lower tetrachord, *la-ti-do-re.*
Upper tetrachord,
in ascending passages, *mi-fi-si-lā* ;
in descending passages, *lā-so-fa-mi.*

Observe that the upper tetrachord differs in ascending and descending progressions. (See page 67.)

The upper tetrachord of the ascending melodic minor scale may be written in four different ways :

- (1) By the use of two sharps, as in the minor keys of A, E, B, F[#], and C[#].
- (2) By the use of two naturals, as in the minor keys of C, F, B^b, E^b, and A^b.
- (3) By the use of a natural and a sharp, as in the minor keys of D and G.
- (4) By the use of a sharp and a double sharp, as in the minor keys of G[#] and D[#].

A fifth way also is possible ; namely, by the use of two double sharps, as in the key of A[#] minor, but this key is so rarely employed that its study is hardly worth while at this point.

Four forms of upper tetrachord in the ascending melodic minor scale.



IV. Song Analysis and Interpretation

The Remembrance Bouquet; Book Three, page 28. Manual, Vol. III, page 146.

TIME: The song includes the measure-forms, found in the Time Drill of this chapter, numbers 5, 7, 8, 11, and 12. (See page 72.)

THEORY: The theory of the eighth-note beat has been presented in the Theory Drill of the chapter. The song is in the key of F minor.

INTERPRETATION: Sing with a well-marked and steady rhythmic swing.

The Gypsy Dance; Book Three, page 28. Manual, Vol. III, page 147.

tone: Observe the rather unusual interval in the ninth and thirteenth measures, the skip from *si* to *fa*. This interval is characteristic of Gypsy music.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 6, 13, 16, and 18. (See page 72.)

THEORY: The song is in the key of G minor.

INTERPRETATION: Sing rather slowly and gracefully.

Lovely Night; Book Three, page 29.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 9, 17, 19, 20, 21, and 23. (See page 72.)

INTERPRETATION: Sing slowly and smoothly.

So Ignorant; Book Three, page 30. Manual, Vol. III, page 148.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1, 2, 3, and 4. (See page 72.)

INTERPRETATION: Sing the words very distinctly. The tempo should be as rapid as possible, consistent with clear pronunciation of the words.

Prince Baby; Book Three, page 30. Manual, Vol. III, page 148.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 25, 26, 27, 28, 30, 33, 34, 35, 36, and 37. (See page 72.)

INTERPRETATION: Sing slowly and gently.

Dancing Song in May; Book Three, page 31. Manual, Vol. III, page 150.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 10 and 24. (See page 72.)

INTERPRETATION: Sing brightly and buoyantly, with well-marked climaxes at the points indicated by the expression marks of the song.

Well Met, Well Met; Book Three, page 32. Manual, Vol. III, page 152.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 29, 31, and 32. (See page 72.)

THEORY: "Allegretto grazioso." See Glossary.

The song is in the key of E minor.

INTERPRETATION: Sing rather slowly, but with graceful rhythm.

Mandolin Song; Book Three, page 32. Manual, Vol. III, page 153.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 22. (See page 72.)

INTERPRETATION: Sing gayly, with well-marked rhythm.

The Passing of Summer; Book Three, page 33. Manual, Vol. III, page 154.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 14 and 15. (See page 72.)

THEORY: "Allegretto patetico."
 "Allarg. con espress."
 "Lento." } See Glossary.

The song is in the key of F minor.



INTERPRETATION: Sing sadly and not too quickly, observing the marks of expression.

CHAPTER IV. THE DOTTED QUARTER-NOTE BEAT; MORE ADVANCED STUDIES

I. Tone Drill

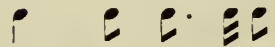

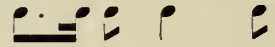
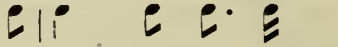
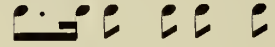





There are no new tone problems in the songs of this chapter.

II. Time Drill. The Dotted Quarter-Note Beat; More Advanced Studies.

Only two new divisions of the beat occur in the songs of this chapter ( and ) although in combination with the rhythms previously studied these offer a number of new measure-forms for drill. The new beat groups should be given as patterns by the teacher, and the patterns should be imitated by the children, singing the descending scale, until the rhythm is mastered. The class and individuals should then drill upon the measure-forms outlined below. The children should be taught to separate into groups instantaneously the notes belonging to each beat in the measure. Good sight reading involves a proper relating of the three rhythmic elements, the beat, the measure, and the phrase.



Six-eighth measure $\left(\frac{6}{8}\right)$

(1) 	(6) 
(2) 	(7) 
(3) 	(8) 
(4) 	(9) 
(5) 	(10) 

III. Theory Drill

The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.

IV. Song Analysis and Interpretation

Halloween; Book Three, page 34. Manual, Vol. III, page 156.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1, 5, and 7.

INTERPRETATION: Do not sing too quickly, but keep the swinging of the rhythm well defined.

The Huntsmen (Three-part Round) ; Book Three, page 34.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8 and 10. (See page 76.)

INTERPRETATION: Sing gayly and with enthusiasm.

Jingle, Jingle, Jinglety, Jing; Book Three, page 35. Manual, Vol. III, page 157.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 3. (See page 76.)

THEORY: "Allegro non troppo." } See Glossary.
"Accelerando." }

INTERPRETATION: Sing with joyous abandon.

The Listening Woods; Book Three, page 36. Manual Vol. III, page 158.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 2 and 4. (See page 76.)

INTERPRETATION: Sing rather slowly and with sentiment.

Theme; Book Three, page 36.

TIME: The theme includes the measure-forms, found in the Time Drill for this chapter, numbers 6 and 9. (See page 76.)

THEORY: "Vivace." See Glossary.

The theme is in the key of A major.

Come Lassies and Lads; Book Three, page 37. Manual, Vol. III, page 159.

INTERPRETATION: This is one of the best examples of the old English folk song. It should be sung brightly and with well-marked rhythmic swing.

CHAPTER V. MODULATIONS TO NEARLY-RELATED KEYS

I. Tone Drill

1. Studies in Modulation.

(a) Sound various tones on the chromatic pitch-pipe; have the students call the given tone by one of the syllables of the scale and sing the descending scale from the given tone to *do*. An exception should be made in the case of *ti*, when the succession *ti-d̄o* is to be sung.

(b) Sound any pitch on the chromatic pitchpipe; call that sound *do*, and have the children sing up or down the scale of that tone to any other tone of the scale designated by the teacher. While sustaining this tone, change the syllable to some other scale syllable as directed by the teacher. The sustained tone is called the "bridge tone." From the new syllable sing the descending scale to *do*, as directed in drill No. 1, step *a*, thus :



2. In the following four diagrams, the column to the left is the major or minor scale along which the students are to sing from a given pitch according to drill No. 1, step *b*. The column to the right is the scale of the new key to which the children modulate. The bridge-tone may be made from any tone of the first scale to any tone of the second in any one of the four given diagrams. While by means of these drills it may be possible to go from any key to almost every other key, the teacher is advised to practice only those modulations which occur in the songs of the book. (See letters above the staff indicating the changes of keys in the songs of Chapter V.)

(a)	<i>d̄o</i>	<i>d̄o</i>
	<i>ti</i>	<i>ti-d̄o</i>
	<i>la</i>	<i>la-so-fa-mi-re-do</i>
	<i>so</i>	<i>so-fa-mi-re-do</i>
	<i>fa</i>	<i>fa-mi-re-do</i>
	<i>mi</i>	<i>mi-re-do</i>
	<i>re</i>	<i>re-do</i>
	<i>do</i>	<i>do</i>

(b) $\bar{d\bar{o}}$ $\bar{l\bar{a}}$
ti *si-l\bar{a}* or *so-fa-mi-re-do-ti-l\bar{a}*
la *fi-si-l\bar{a}* or *fa-mi-re-do-ti-la*
so *mi-re-do-ti-la*
fa *re-do-ti-la*
mi *do-ti-la*
re *ti-la*
do *la*

(c) $\bar{l\bar{a}}$ $\bar{d\bar{o}}$
si or *so* *ti-d\bar{o}*
fi or *fa* *la-so-fa-mi-re-do*
mi *so-fa-mi-re-do*
re *fa-mi-re-do*
do *mi-re-do*
ti *re-do*
la *do*

(d) $\bar{l\bar{a}}$ $\bar{l\bar{a}}$
si or *so* *si-l\bar{a}* or *so-fa-mi-re-do-ti-la*
fi or *fa* *fi-si-l\bar{a}* or *fa-mi-re-do-ti-la*
mi *mi-re-do-ti-la*
re *re-do-ti-la*
do *do-ti-la*
ti *ti-la*
la *la*

II. Time Drill

There are no new time problems in the songs of this chapter, although a number of new measure-forms occur, as given below.

Three-quarter measure $\left(\frac{3}{4}\right)$

Four-quarter measure $\left(\frac{4}{4}\right)$

(1)

(2)

(3)

(4)

(5)

(6)

(7)

(8)

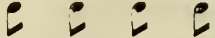






(9)

(10)

Three-eighth measure $\left(\frac{3}{8}\right)$

(11)

(12)

Four-eighth measure $\left(\frac{4}{8}\right)$	Six-eighth measure $\left(\frac{6}{8}\right)$
(13) 	(18) 
(14) 	(19) 
(15) 	
(16) 	
(17) 	

III. Theory Drill

1. The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.
2. The word "modulation" means a change of key occurring in the course of a composition. In some instances the passage in the new key is very brief, while in others it is longer. In some cases the modulation is indicated by a change of key signature, while in other cases the modulation is indicated by sharps or flats on the staff. It will be noted by this that the sharps or flats occurring in the course of a composition may produce two effects:
 - (a) The introduction of chromatic tones for tonal variety.
 - (b) The change of the key of the piece.

This chapter includes songs illustrating both methods of modulation. Changes of key are indicated by letters, printed above the staff. A capital letter indicates a major key; a small letter indicates a minor key.

In applying syllables, the children are to sing the syllables of the key indicated by the letter. To do this it will be necessary for them to be able promptly to change the key according to the "bridge tone." A bridge tone is that tone of a composition which belongs to both keys, the one from which the composition is modulating, and the new key into which the piece is progressing. For example, in "Faithful Friends," page 38, the note G over the word "Bring," first measure of the second line, is the bridge tone. We sing this tone as *so* in the key that we are leaving, and as *do* in the key to which we are going. The children must learn to pronounce the bridge tone properly. To do this the voices should glide from the *so* into the *do*, *so-o-do*.

Practice in bridge tones is given under the tonal drills for this month.

Keys are said to be "nearly related" when most of the tones of the two scales are found in both keys. The smaller the difference in the number of sharps or flats in the two scales, the more nearly the keys are related; the larger the difference, the less nearly are the keys related. For example, the key of G is nearly related to the key of D, because G has one sharp and D has only two sharps. The scale of G and the scale of E are less nearly related, because E has four sharps. The modulations in this chapter are all to nearly-related keys.

IV. Song Analysis and Interpretation

Faithful Friends; Book Three, page 38. Manual, Vol. III, page 155.

TONE: The modulation in the song has been explained in the Tone Drill of the chapter, which should be adequate preparation for the sight reading of the song.

THEORY: Under the Theory Drill for the chapter an explanation is given of how to treat the song.

INTERPRETATION: Sing slowly and smoothly.

Clang! Clang! Clang! Book Three, page 38. Manual, Vol. III, page 160.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 9. (See page 79.)

THEORY: Observe the "Da capo" and "Fine." See Glossary.

INTERPRETATION: Sing with strong accentuation. The second part of the song, in contrast to the first, should be sung more smoothly.

On the Ling, Ho! Book Three, page 39. Manual, Vol. III, page 161.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 1. (See page 79.)

THEORY: The song is in the key of E major.

INTERPRETATION: Sing rather quickly and joyously.

Naples; Book Three, page 40. Manual, Vol. III, page 162.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 11 and 12. (See page 79.)

THEORY: Observe the "Da capo (D. C.)" and "Fine."

INTERPRETATION: Sing in rather slow waltz time, brightly and with a well-marked *rallentando* just before the "Da capo."

The Snowflakes; Book Three, page 41. Manual, Vol. III, page 164.

INTERPRETATION: Sing brightly, with well-marked rhythm.

Near Autumn; Book Three, page 42. Manual, Vol. III, page 163.

INTERPRETATION: Sing rather slowly, but rhythmically.

The Month of December; Book Three, page 42.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 2, 3, 4, 5, 6, 7, and 8. (See page 79.)

INTERPRETATION: Sing rather slowly, but steadily. Call the attention of the pupils to the fact that the phrase in B-flat imitates the first part of the previous phrase in F.

Ye Olden Christmas; Book Three, page 43. Manual, Vol. III, page 165.

THEORY: "Allegro leggiero." See Glossary.

The song is in the key of A minor.

INTERPRETATION: Sing rather quietly and not too slowly.

Tree-Top Mornings; Book Three, page 44. Manual, Vol. III, page 166.

THEORY: "Vivace." See Glossary.

The song is in the key of A-flat major.

INTERPRETATION: A strong contrast should be drawn between the first phrase with its repetition at the end of the song and the phrases that intervene. The children should be led into the spirit of the song so that they will appreciate and sing with enthusiasm its contrasting portions.

Robin Goodfellow; Book Three, page 45. Manual, Vol. III, page 167.

INTERPRETATION: This fine example of the ancient English folk song should be sung rather quickly and steadily throughout.

Naughty Lisette; Book Three, page 46. Manual, Vol. III, page 170.

INTERPRETATION: Follow the changing sentiment of the words and the expression marks.

Sing Together (Three-part Round); Book Three, page 46.

INTERPRETATION: Sing brightly and rather quickly.

The Fisherman's Prayer; Book Three, page 47. Manual, Vol. III, page 168.

THEORY: "Poco Allegretto." See Glossary.

INTERPRETATION: Sing quietly and rather slowly.

A Hymn; Book Three, page 48. Manual, Vol. III, page 172.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 18 and 19. (See page 80.)

THEORY: In the study of this song, care should be taken that the children do not become confused in reading the two parts. The song is in the key of G-flat major.

INTERPRETATION: Observe carefully the rule that ascending passages should be sung with a crescendo and descending passages should be sung with a decrescendo. Sing rather slowly and smoothly.

The Dance of the Fairies; Book Three, page 49. Manual, Vol. III, page 171.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 13, 14, 15, 16, and 17. (See page 80.)

THEORY: Beginning in the key of B minor, a modulation to the key of B major is effected by a change of key signatures.

“Tempo di Valse.” }
 “Vivo.” } See Glossary.

INTERPRETATION: The first part of the song should be sung with a broad waltz rhythm and the second part very rapidly and delicately.

The Seven Swan Ladies; Book Three, page 50. Manual, Vol. III, page 174.

THEORY: Observe that in this song the modulations are indicated by changes of key signatures. The song begins in the key of A minor, modulates to the key of A major, and later returns to the key of A minor. Note that in this latter modulation the change of key is indicated by a signature of three naturals, which cancel the effect of the three sharps in the signature of the preceding portion of the song.

INTERPRETATION: As indicated, the song should be sung sadly but not slowly. Lead the children to see the meaning of the text of this song and to sing accordingly.

A Tree-Top Duet; Book Three, page 51. Manual, Vol. III, page 176.

TIME: The song includes the measure-form, found in the Time Drill of this chapter, number 10. (See page 79.)

THEORY: “Animato.” }
 “Doloroso.” }
 “Poco più lento.” } See Glossary.
 “Molto ritardando.” }

INTERPRETATION: Follow the marks of interpretation and the meaning of the text. The song is an excellent drill in varying tone quality and expression.

CHAPTER VI. THE HALF-NOTE BEAT

I. Tone Drill

There are no new tone problems in the songs of this chapter.

II. Time Drill. The Half-Note Beat.

The study of the following measure-forms should be taken in connection with the study of the theory of the Half-Note Beat, as given below.

Two-half measure $\left(\frac{2}{2}\right)$	Three-half measure $\left(\frac{3}{2}\right)$	Four-half measure $\left(\frac{4}{2}\right)$
(1) $\text{P} \quad \text{P}$	(7) $\text{P} \quad \text{P} \quad \text{P}$	(15) $\text{P} \text{P} \quad \text{P} \text{P}$
(2) O	(8) $\text{P} \quad \text{O}$	(16) $\text{O} \quad \text{P} \text{P}$
(3) $\text{P} \quad \text{P} \text{P}$	(9) $\text{O} \cdot$	(17) $\text{O} \quad \text{O}$
(4) $\text{P} \text{P} \quad \text{P} \text{P}$	(10) $\text{P} \text{P} \quad \text{P} \text{P} \text{P} \text{P}$	(18) $\text{O} \cdot \quad \text{P}$
(5) $\text{P} \cdot \quad \text{P}$	(11) $\text{P} \cdot \quad \text{P} \text{P} \text{P}$	(19) $\text{P} \cdot \quad \text{P} \text{P} \text{P}$
(6) $\text{P} \text{P} \quad \text{P}$	(12) $\text{P} \quad \text{P} \cdot \quad \text{P}$	(20) $\text{P} \cdot \quad \text{P} \text{P} \text{P}$
	(13) $\text{P} \cdot \quad \text{P} \text{P} \text{P} \text{P}$	(21) $\text{O} \quad \text{P} \cdot \text{P}$
	(14) $\text{P} \text{P} \text{P} \quad \text{P} \cdot \quad \text{P} \text{P}$	

III. Theory Drill

1. The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained.
2. The Half-Note Beat. In this form of measure the beat is represented by a half-note. A sound two beats long would be represented by a whole-note, two equal tones to a beat by quarter-notes, and other longer or shorter tones in proportion. The kind of note employed to represent a beat in nowise affects the quickness or slowness of the beat succession, i.e. the tempo of the composition. In music of a solemn character, such as hymns, the half-note beat is often employed.

Drills on the Half-Note Beat may be of two kinds:

- (a) Time drill with the measure-forms, as given above.
- (b) Written drill, in which the children transcribe given measures or portions of songs from the quarter-note beat or the eighth-note beat into the half-note beat, or from the half-note beat into one of the other note units, making the corresponding changes in note values.

IV. Song Analysis and Interpretation

National Hymn; Book Three, page 52. Manual, Vol. III, page 177.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 15, 16, 17, 18, 19, 20, and 21. (See page 84.)

INTERPRETATION: Sing with broad, well-marked rhythm.

Evening Hymn; Book Three, page 52. Manual, Vol. III, page 173.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 7 and 9.

INTERPRETATION: Sing slowly and steadily.

Lead, Kindly Light; Book Three, page 53. Manual, Vol. III, page 178.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8, 10, 11, 12, 13, and 14.

INTERPRETATION: This familiar hymn offers quite a few difficulties in interpretation. The different stanzas^o require breathing points at different places. The children should be led to observe the meaning of the text and to breathe according to the proper rhetorical divisions of the words.

Father and Friend; Book Three, page 54. Manual, Vol. III, page 179.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1, 2, 3, 4, 5, and 6.

THEORY: The song is in the key of D-flat major.

INTERPRETATION: Sing with broad, flowing rhythm.


CHAPTER VII. MORE ADVANCED SONG FORMS

I. Tone Drill

There are no new tone problems in the songs of this chapter.

II. Time Drill

There are no new time problems in the songs of this chapter. The new measure-form is:

$$\text{Two-quarter measure } \left(\frac{2}{4} \right)$$


III. Theory Drill

1. The meaning of the characters and marks of expression, as they occur in the songs of the course, should be explained to the pupils.
2. More Advanced Song Forms.

The essential elements in the form of any art are unity and variety, and good form results from a proper balance of these two elements. Unity is essential for intelligibility, variety for sustaining interest; unity is secured through repetition, variety through contrast.

These art principles find expression in the simple songs of childhood as truly as in the larger works of the masters.

The purpose of the study of form in this course is to lead the children to a closer observation of the principle of unity as expressed by the repetition of portions of the song they are studying, and of the principle of variety as expressed in the modification of recurring ideas and in contrasted ideas.

In Book One, much emphasis was placed upon the study of the simpler elements of form, where the object was the development of a vocabulary of musical ideas as expressed by figures, motives, and phrases. In Book Two the object was further to extend the child's power to follow the development of the composer's idea through the analysis of songs from the standpoint of phrase repetition and contrast. In some instances the phrase repetitions were found to be literal, in others, varied.

In their study of song analysis, the children were taught to designate the phrases by letters. The first phrase was called *a*, and the literal recurrences of that phrase were called by the same letter, *a*. A recurrence of the phrase, which differed in some respects but nevertheless left the phrase clear as to its identity, was called *a*-modified (*a'*); a second recurrence differing still otherwise

was called *a''*, etc. The other phrases of the song in their order were named, *b, c, d*, etc.; the repetitions were indicated by a repetition of the letter and the variations by modifying the letters. This same plan is followed in Book Three.

In Book Two, emphasis was placed upon the element of unity as expressed in phrase repetitions, both literal and modified. In the study of modified phrases the purpose was to discover points of similarity with the previous appearance of the phrase. In Book Three, on the other hand, emphasis is to be placed not only upon points of similarity in the different portions of the song, but more particularly upon the means through which the composer secures variety. This will lead the students to the consideration of the many different types of phrase modification.

1. Ornamental tones. See "Kathleen Aroon."
2. Substitution of new motives, figures, or single notes. See "Cossack Song."
3. Borrowing motives from previous phrases. See "The Singers of the Sea."
4. Change of key. See "A Word."
5. Change of mode. See "The Nightingale."
6. Sequential repetition. See "The Fountain and the Birds."
7. Inverted imitation. See "The Old Apple Tree."
8. Transposition. See "Back of the Bread."

A study of the analyses of the songs of Chapter VII will make clear the illustrations of these several means for phrase modification, and will also serve to prepare the teachers and students to analyze the songs in the subsequent chapters of Book Three. New features of this study will be located in the analyses of these songs as they occur in the course. It will be observed that phrase analysis is by no means an exact matter, but that much allowance may be made for differences of opinion.

IV. Song Analysis and Interpretation

Kathleen Aroon; Book Three, page 55. Manual, Vol. III, page 180.

THEORY: The analysis of this song by phrases is as follows: *a, b, a, b, c, c', d, e*. The means for modifying phrase *c* will be found in the use of an ornamental tone on the third beat of the first measure of phrase *c'*.

INTERPRETATION: Sing slowly and sadly, observing carefully the marks of expression. The hold in the fourth staff should be approached by a ritard.

White Sand and Gray (Three-part Round); Book Three, page 55.

THEORY: The song needs no explanation.

INTERPRETATION: Sing rather quickly.

Cossack Song; Book Three, page 56. Manual, Vol. III, page 180.

THEORY: The analysis of this song by phrases is: *a, a, a', a'*. The modification of phrases in this song is effected by the substitution of a new motive in introducing the modified phrase. Observe that all the phrases end alike, and that variety is introduced through the introductory motive of the phrase. The song is in the key of G minor.

INTERPRETATION: Sing briskly and with rough vigor. The words "Trot! Trot!" "Fly! Fly!" and "Beat! Beat!" should be sung with marked emphasis and somewhat staccato. The effect of rushing, urging, and pushing forward should be emphasized.

The Singers of the Sea; Book Three, page 56. Manual, Vol. III, page 182.

THEORY: The analysis of this song by phrases is: *a, b, a, b, c, d, e, b*.

The analysis is interesting through the fact that in two instances motives are borrowed from previous phrases by subsequent contrasting phrases; for example, phrase *d* borrows a motive from phrase *c*, and phrase *e* borrows a motive from phrase *a*. By this means a closely-knit unity and striking variety are achieved.

INTERPRETATION: Sing smoothly and with quiet simplicity.

The Lincolnshire Poacher; Book Three, page 57. Manual, Vol. III, page 182.

THEORY: The analysis of this song by phrases is: *a, b, c, d, c, d, a', b*.

The modification of *a* is effected in a striking manner by the hold upon the first note of the substituted introductory figure of the phrase.

INTERPRETATION: It may be necessary to explain the meaning of the word "poacher." Interesting references will be found in stories of Robin Hood and Scott's "Ivanhoe." The song should be sung jovially.

A Word; Book Three, page 58. Manual, Vol. III, page 183.

THEORY: The analysis of this song by phrases is: *a, b, c, d, a', b', e, f*.

The modifications of phrases in this song are effected through a change of key. Phrases *a* and *b* are in the key of F minor and *a'* and *b'* in the key of A-flat, the relative major. Phrases *c* and *e* are alike in several respects, though it is questionable whether the similarity is sufficient to warrant calling them by the same letter. The song begins in F minor, and modulates to the key of A-flat major.

INTERPRETATION: The important point is to bring out the contrast in mode and sentiment. The song opens sadly and closes brightly. Observe also that the change in sentiment occurs at the change of key. In the next to the last phrase the sadness of the word "heavy" is emphasized by the minor quality of the chromatic tone.

The Old Apple Tree; Book Three, page 58. Manual, Vol. III, page 184.

TIME: The song includes the measure-form, found in the Time Drill for this chapter. (See page 86.)

THEORY: "Vivo." See Glossary.

The analysis of this song by phrases is: a, a', a'', b, a'', b . The first modification of a is effected by sequential repetition of the phrase on a higher tone of the scale. In the second modification the sequential repetition is continued on a still higher tone, and a new form of modification is introduced through a device called inversion, in which the melody is turned upside down; i. e., the figure in the third measure of phrase a occurs in inverted form in the third measure of a'' . The song is in the key of E minor.

INTERPRETATION: Though sung sadly the song should be sung rather quickly. Observe carefully the diminuendo in the fourth and sixth phrases.

The Nightingale; Book Three, page 59. Manual, Vol. III, page 184.

THEORY: A new use of the natural occurs in the second measure of this song. At this point the effect of the sharp in the same measure is canceled and the syllable sung as if no sharp had previously occurred. The analysis of this song by phrases is: a, b, a', c, a', d, a . The form of the song is made particularly interesting by the little humming interludes, which occur at the close of each regular phrase. These little interludes are varied, each one differing from the other. The modifications of the principal phrases are effected by a change of mode, the original phrase appearing in A minor and the modified phrase in C major.

INTERPRETATION: The song is to be sung slowly and sadly. Such ballads as this were at one time very popular, not only in England but with the peasantry of the European continent. In singing the song, it is sometimes a good plan to assign the lines to one or several soloists and have the class respond with the humming interludes.

New Year's Song; Book Three, page 60.

THEORY: The analysis of this song by phrases is: a, a', b, c, c', d, e . The modification of phrase a is effected by repeating the body of the

phrase one tone higher. The modification of phrase *c* is effected through a change of mode, *c'* being in the relative minor key, F-sharp minor. The attention of the children should be called to the fifth measure, in which the sharp chromatic in the alto part affects the last note as well as the first.

INTERPRETATION: Sing slowly and quietly, carefully observing the marks of expression. The last stanza should be sung more quickly and brightly.

In the Lists; Book Three, page 60. Manual, Vol. III, page 181.

THEORY: "Maestoso." See Glossary.

The analysis of this song by phrases is: *a, a, a', a''*. The first modification of *a* is effected by the substitution of a new motive to conclude the phrase. The second modification of *a* is effected by an alteration of the new motive that appeared in *a'*.

INTERPRETATION: This song is of extreme antiquity, dating back to the days of the crusaders. The poem is a modification of the original text and refers to the days of the tournaments. The novels of Scott may again be referred to for stories of this period. The song should be sung boldly, with well-marked accents. It would be advisable to have the children look up the meaning of the unfamiliar words in the text.

Patriotic Hymn; Book Three, page 61. Manual, Vol. III, page 186.

THEORY: The analysis of this song by phrases is: *a, a', b, c, c'*. The modification of *a* is effected by a temporary change of key. The modification of *c* is effected by a change in the last note, by which the song is brought to a complete close. Note the sequential repetition of the two motives in phrase *b*. This motive is borrowed from the final motive of the first phrase.

INTERPRETATION: The song should be sung with the effect of breadth and dignity. A broad ritard may be made at the conclusion of the final phrase.

The Fountain and the Birds; Book Three, page 62. Manual, Vol. III, page 186.

THEORY: The analysis of this song by phrases is: *a, b, a, b', b'', b'''*. The first modification of *b* is effected by means of a different closing tone. The phrase *b''* consists of the sequential repetition of the first motive of the phrase *b*, and the sequential repetition is continued in phrase *b'''*. The song is in the key of E minor.

INTERPRETATION: Sing lightly and delicately.

Back of the Bread; Book Three, page 62. Manual, Vol. III, page 187.

THEORY: The analysis of this song by phrases is: $a, b, a', b', a'', b'', a''', b'$. The modifications of phrase a are effected, in each case, by transposition of the final figure to a higher step in the scale. The modifications of b are of two forms; first, the substitution of a final note, as in b' , and second, the sequential repetition on a higher tone, as in b'' . The examples of a are particularly interesting because not only are they unusual, but because the sentiment of the song is developed with a peculiar appropriateness by the regular elevating of the figure.

INTERPRETATION: Each section of two phrases should be given with increasing fervor.

Song of the Winds; Book Three, page 63. Manual, Vol. III, page 188.

THEORY: "Rit. e dim." See Glossary.

The analysis of this song by phrases is: a, a', b, b', c, c', d . The modification of a is effected by repetition upon a higher degree of the scale. The modification of b is effected through repetition upon the next lower degree of the scale. The modification of c is effected by means of transposition to a lower key and by so shortening the time values that the figure may be repeated twice. Note further that the second ending should be analyzed as d' . Phrase d concludes in the key of D minor, the song being in that key, but d' ends in the relative major key, F major.

INTERPRETATION: The song should be sung impetuously. Each time the word "Blow" is sung there should be a marked crescendo ending almost with an explosion. The first ending should be quiet and somber; the second ending, though sung slowly, should be emphatic and bright.

Winter Clouds; Book Three, page 64. Manual, Vol. III, page 189.

THEORY: The analysis of this song by phrases is: a, a, a', a'', a . The two modifications of a are effected by means of sequential repetition and by the substitution of a new final figure. Phrase a' is in the relative major key, A-flat major. Observe that the last three phrases should be repeated. The song is in the key of F minor.

INTERPRETATION: Sing briskly and boldly, in the time of a lively march.

CHAPTER VIII. THE INTRODUCTION OF THREE-PART SINGING

I. Tone Drill

1. Review the three-part rounds of Part One.
 - (a) *Seesaw*; Book Three, page 11.
 - (b) *The Huntsmen*; Book Three, page 34.
 - (c) *Sing Together*; Book Three, page 46.
 - (d) *White Sand and Gray*; Book Three, page 55.
2. Three-part chord exercises in major and minor. Divide the class into three equal groups. Practice the following exercises, alternating the parts, until each group can sing the upper, middle, and lower part.

The musical notation shows three staves of three-part chord exercises. Each exercise is a three-measure phrase. The first staff contains exercises 1, 2, and 3, all in C major. The second staff contains exercises 4 and 5, both in D minor. The third staff contains exercises 6 and 7, both in D minor. Each exercise is a three-part chord exercise with parts labeled a, b, and c.

3. Begin the study of three-part songs, Book Three, page 65. If the class is not strong in sight reading, the teacher may find it advisable to begin three-part singing with the song on page 67, or with the song on page 69.
4. In the interpretative study of three-part songs, a permanent assignment of parts should be made for each song.¹ Keep the children in the groups assigned until the song is learned, and for recreational singing continue the same division of the class. With the study of each new three-part song the assignment of parts should be alternated, thereby training the children to sing any part.
5. Any pupils who cannot reach the higher tones should be seated in the center of the room, in either the front or rear of the class, and should be allowed always to sing the second or third part.

¹ The treatment of voices in part singing is discussed on page 21.

II. Time Drill

Three-quarter measure	$\left(\frac{3}{4}\right)$	Four-quarter measure	$\left(\frac{4}{4}\right)$	Four-eighth measure	$\left(\frac{4}{8}\right)$
(1)		(4)		(8)	
(2)		(5)		(9)	
(3)		(6)		(10)	
		(7)		(11)	
				(12)	
				(13)	
				(14)	

III. Theory Drill

1. The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.
2. The children must learn to follow properly the three parts, first and second soprano and alto, as given on the two staves and, in some songs, on three staves.

IV. Song Analysis and Interpretation

Prayer; Book Three, page 65.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1 and 2.

INTERPRETATION: Sing rather slowly, with careful attention to the slight distinctions marked in the time of the several parts. By observing the rule that ascending passages should be sung with slight crescendo, and decrescendo given to descending passages, the children may be led to observe the places at which each of the parts should occasionally become more prominent.

Song of the Brook; Book Three, page 66.

INTERPRETATION: Sing in moderate tempo, very simply.

Good Night; Book Three, page 67.

INTERPRETATION: Sing slowly and quietly.

The Dandelions; Book Three, page 68. Manual, Vol. III, page 190.

INTERPRETATION: Sing rather quickly and gently.

Fair is the Summer; Book Three, page 69.

INTERPRETATION: Sing with extreme simplicity and very quietly.

I Dream in Quiet Sadness; Book Three, page 70.

THEORY: The song is in the key of G minor.

INTERPRETATION: Sing slowly and smoothly. Each part must be clearly maintained in order to give the chords their full effect.

The Spring (Three-part Round); Book Three, page 71.

INTERPRETATION: Sing joyously and rather quickly.

To the Old Long Life (Three-part Round); Book Three, page 72.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 4, 5, and 6. (See page 93.)

INTERPRETATION: Sing quickly, with clearly defined rhythm.

The Forest Concert; Book Three, page 74.

INTERPRETATION: Sing with joyous buoyancy. Observe carefully the marks of expression.

The Comet; Book Three, page 76. Manual, Vol. III, page 192.

THEORY: "Sforzando, sfz, sf." See Glossary.

INTERPRETATION: Give much attention to the dramatic emphasis upon the humorous element of the song.

Chairs to Mend (Three-part Round); Book Three, page 77.

INTERPRETATION: Sing in moderate tempo. Additional interest and effectiveness can be given to the round by introducing different qualities of tone for the different calls.

The Evening Bells; Book Three, page 78.

INTERPRETATION: This lovely song well deserves careful study. Note that in certain phrases the alto voice must become prominent. Observe carefully the marks of expression.

The Voice of Evening; Book Three, page 80.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8, 9, 10, 11, 12, 13, and 14. (See page 93.)

INTERPRETATION: Sing very slowly and smoothly. This lovely melody is adapted from "Der Freischütz," Carl Maria von Weber's masterpiece, and is worthy of careful study.

Mother Dear; Book Three, Page 81.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 3. (See page 93.)

THEORY: The song is in the key of C minor.

INTERPRETATION: Sing with gentle motion.

Sing, O Sing; Book Three, page 82.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 7. (See page 93.)

INTERPRETATION: Sing gayly and rather quickly.

Barcarolle; Book Three, page 84.

INTERPRETATION: Sing rather slowly but with well-felt swinging rhythm.

Early to Bed (Three-part Round); Book Three, page 85.

INTERPRETATION: Sing brightly and not too slowly.

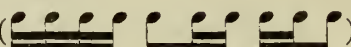
CHAPTER IX. FOUR EQUAL NOTES TO A BEAT

I. Tone Drill

There are no new tone problems in the songs of this chapter.




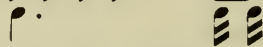
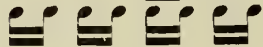








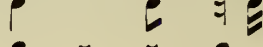


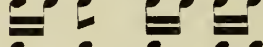
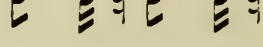

II. Time Drill

Four Equal Notes to a Beat.

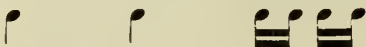
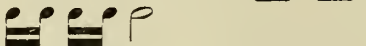
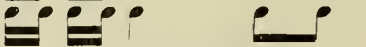
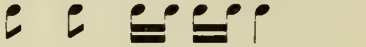
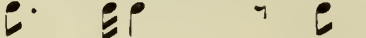
The new beat groups () should be given as patterns by the teacher, and the patterns imitated by the children, singing the descending scale, until the rhythm is mastered. The class and individuals should then drill upon the measure-forms outlined below.

The remarks on page 76 regarding the beat, measure, and phrase rhythmic elements apply with equal force to the problems of this and subsequent chapters.

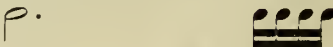


Two-quarter measure $\left(\frac{2}{4}\right)$

(1)		(11)	
(2)		(12)	
(3)		(13)	
(4)		(14)	
(5)		(15)	
(6)		(16)	
(7)		(17)	
(8)		(18)	
(9)		(19)	
(10)			

Three-quarter measure $\left(\frac{3}{4}\right)$

(20)	
(21)	
(22)	
(23)	
(24)	

Four-quarter measure $\left(\frac{4}{4}\right)$

(25)	
(26)	
(27)	

III. Theory Drill

The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.

IV. Song Analysis and Interpretation

Love's Power; Book Three, page 86.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 22. (See page 96.)

INTERPRETATION: Sing rather slowly and quietly. Do not hurry the sixteenth notes.

Cradle Song; Book Three, page 87. Manual, Vol. III, page 194.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 26 and 27. (See page 96.)

INTERPRETATION: Sing quite slowly and with deep sentiment. This is one of the loveliest of Franz Schubert's many beautiful songs.

The Minuet; Book Three, page 88. Manual, Vol. III, page 195.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 21 and 24. (See page 96.)

INTERPRETATION: Sing in the rhythm of the minuet, with slow and graceful movement. This melody is taken from Mozart's famous opera, "Don Juan."

Brave of Heart and Warriors Bold; Book Three, page 88. Manual, Vol. III, page 196.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1 and 15. (See page 96.)

THEORY: The song is in the key of E minor.

INTERPRETATION: Sing not too quickly, but with great enthusiasm and strong emphasis.

Bosnian Shepherd's Song; Book Three, page 89. Manual, Vol. III, page 197.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 20. (See page 96.)

THEORY: The song is in the key of A minor.

INTERPRETATION: This lovely song, with its ever changing measures, should be sung gently and with quiet emotion.

In Ocean Cave; Book Three, page 90. Manual, Vol. III, page 198.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 23. (See page 96.)

THEORY: The song is in the key of D Minor.

INTERPRETATION: Do not sing too quickly. This is one of the loveliest of the many beautiful and characteristic folk songs of Scandinavia, and should be studied carefully and appreciatively.

Dream and Snowflake; Book Three, page 91. Manual, Vol. III, page 200.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 5, 16, and 17. (See page 96.)

THEORY: "Molto tranquillo." See Glossary.

INTERPRETATION: Sing slowly, with tender emotion. Moszkowski has written few melodies that are as appealing as is this lovely song.

Theme; Book Three, page 91.

THEORY: "Ma non troppo." See Glossary.

Sleep, My Child; Book Three, page 92. Manual, Vol. III, page 202.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 7. (See page 96.)

THEORY: "Mässig langsam." See Glossary.

The song is in the key of A minor.

INTERPRETATION: Sing very gently, quietly, and slowly.

Marching Song; Book Three, page 92.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 2, 10, and 11. (See page 96.)

INTERPRETATION: Sing in the tempo of a well-marked quickstep.

Nightingale, Sweet Nightingale; Book Three, page 93. Manual, Vol. III, page 203.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 6. (See page 96.)

THEORY: The song is in the key of B minor.

INTERPRETATION: This lovely and well-known Russian folk song should be sung slowly and sweetly.

At the Forge; Book Three, page 94. Manual, Vol. III, page 204.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8, 14, 18, and 19. (See page 96.)

THEORY: When singing this song with piano accompaniment, note that four measures of interlude occur between the close of the first division in F and the beginning of the second division in C.

INTERPRETATION: Sing rather slowly, but with strongly marked emphasis. Observe the "Da capo" and "Fine."

The Bird Catcher; Book Three, page 95. Manual, Vol. III, page 206.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 3 and 13. (See page 96.)

INTERPRETATION: Sing happily, but not too quickly. This selection is from Mozart's famous opera "The Magic Flute," and is one of Mozart's happiest inspirations.

Theme; Book Three, page 95.

INTERPRETATION: Sing smoothly, without dragging.

Before I Open Drowsy Eyes; Book Three, page 96.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 4. (See page 96.)

INTERPRETATION: Sing rather slowly and delicately.

Theme; Book Three, page 97.

INTERPRETATION: Sing quietly and rather quickly, though without hurrying.

It Was A Lover and His Lass; Book Three, page 98. Manual, Vol. III, page 207.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 12. (See page 96.)

INTERPRETATION: This adaptation of the well-known song by Thomas Morley to Shakespeare's words should be sung gayly, though not too rapidly, with a well-marked *rallentando* at the close.

Glassy Lake; Book Three, page 99. Manual, Vol. III, page 209.

THEORY: The song is in the key of G minor.

INTERPRETATION: Sing rather slowly, but not sadly.

Theme; Book Three, page 99.

TIME: The theme includes the measure-form, found in the Time Drill for this chapter, number 25. (See page 96.)

THEORY: "Brio." See Glossary.

When I Go Out on My Wheel; Book Three, page 100. Manual, Vol. III, page 210.

INTERPRETATION: Sing gayly, rather quickly, and with well-marked rhythm.

The Trout; Book Three, page 101. Manual, Vol. III, page 211.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 9. (See page 96.)

INTERPRETATION: Sing with crisp, well-defined rhythm.

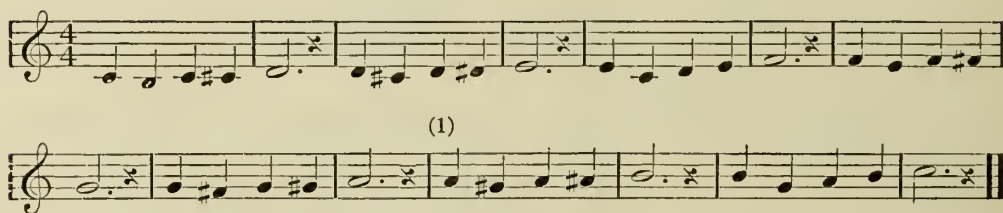
CHAPTER X. FOUR TONES ASCENDING CHROMATICALLY

I. Tone Drill

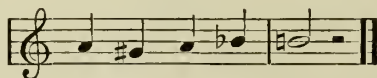
(a) Practice carefully the following tone drills :

<i>la-si-la</i>	<i>la-li-ti</i>	<i>la-si-la-li-ti</i>
<i>so-fi-so</i>	<i>so-si-la</i>	<i>so-fi-so-si-la</i>
<i>fa-mi-fa</i>	<i>fa-fi-so</i>	<i>fa-mi-fa-fi-so</i>
<i>re-di-re</i>	<i>re-ri-mi</i>	<i>re-di-re-ri-mi</i>
<i>do-ti-do</i>	<i>do-di-re</i>	<i>do-ti-do-di-re</i>

(b) Practice also the following exercise :

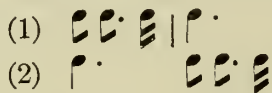


The progression at (1) is frequently written as follows :



II. Time Drill

Three-quarter
measure $\left(\frac{3}{4}\right)$



III. Theory Drill

1. The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.
2. In this chapter the children should learn the theory of the ascending chromatic scale. Already their study of scale structure, major and minor, has acquainted them with the fact that steps and half-steps occur at certain points in the diatonic scales. Moreover the study of chromatic tones has acquainted the children both with the place in the scale of the chromatic tones and with their syllable names. The study of the structure of the chromatic

scale, therefore, resolves itself into the organizing of the knowledge thus acquired into definite form. The formula for the ascending chromatic scale is as follows :

$$do-di-re-ri-mi-fa-fi-so-si-la-\begin{cases} li \\ te \end{cases} \overline{-ti-do}$$

With the aid of the keyboard diagram, the children should work out the proper notation for this scale in all the keys, both those with sharps and those with flats in the signature. It is advised that all the notes of the chromatic scale be first placed upon the staff, and that the necessary chromatic signs be then added.

IV. Song Analysis and Interpretation

The Bluebirds; Book Three, page 102. Manual, Vol. III, page 213.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 1 and 2. (See page 100.)

INTERPRETATION: Sing joyfully, the two voices maintaining a strong contrast as they answer each other.

Travel; Book Three, page 104. Manual, Vol. III, page 216.

TONE: Although presenting no example of four tones ascending chromatically, this song contains a number of chromatic passages for which the Tone Drills of the chapter afford the necessary preparation.

INTERPRETATION: Sing happily and quickly.

The Best Instrument; Book Three, page 105.

INTERPRETATION: Sing in moderate tempo and steadily. The ascending passage on the last staff should be marked by a strong crescendo.

The April Folk; Book Three, page 106. Manual, Vol. III, page 217.

INTERPRETATION: Sing gayly, though not too quickly, observing carefully the marks of expression.

Gay Liesel; Book Three, page 108. Manual, Vol. III, page 219.

INTERPRETATION: The first part of the song should be sung quietly and rather smoothly; the second part brightly, with well-marked rhythm.

CHAPTER XI. TRIPLETS: THREE NOTES IN THE TIME OF TWO

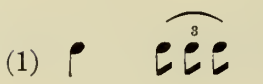



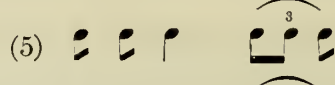
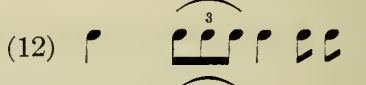
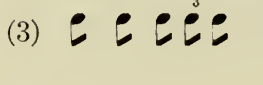
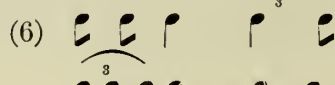
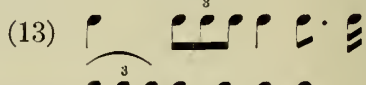
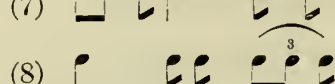


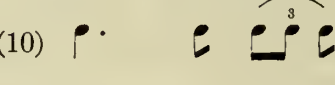
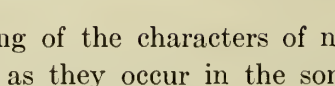
I. Tone Drill

There are no new tone problems in the songs of this chapter.

II. Time Drill

The new beat groups () should be given as patterns

by the teacher, and the patterns imitated by the children, singing the descending scale, until the rhythm is mastered. The class and individuals should then drill upon the measure-forms outlined below. Note the remarks on page 76 regarding beat, measure, and phrase rhythmic elements.

Two-quarter measure $\left(\frac{2}{4}\right)$	Three-quarter measure $\left(\frac{3}{4}\right)$	Four-quarter measure $\left(\frac{4}{4}\right)$
(1) 	(4) 	(11) 
(2) 	(5) 	(12) 
(3) 	(6) 	(13) 
	(7) 	(14) 
	(8) 	
	(9) 	
	(10) 	

III. Theory Drill

1. The meaning of the characters of notation and the marks of expression, as they occur in the songs of the course, should be explained to the pupils.
2. Triplets. These are explained under the Time Drill of this chapter.
3. Continue drill upon the ascending chromatic scale.

IV. Song Analysis and Interpretation

Punchinello; Book Three, page 109. Manual, Vol. III, page 220.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 1.

INTERPRETATION: Do not sing too quickly, but make the words quite distinct. The triplets should be sung very distinctly, and each succeeding figure in which the triplet occurs should be sung with greater emphasis.

Row, Row, Row Your Boat (Four-part Round); Book Three, page 109.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 2. (See page 102.)

From a Bygone Day; Book Three, page 110.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 5, 6, and 7. (See page 102.)

INTERPRETATION: Sing slowly, quietly, and simply, noting carefully the marks of expression.

Theme; Book Three, page 111.

TIME: The theme includes the measure-form, found in the Time Drill for this chapter, number 11. (See page 102.)

THEORY: "Con fuoco." See Glossary.

The theme is in the key of E minor.

The Linden Tree; Book Three, page 112.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8 and 10. (See page 102.)

INTERPRETATION: The first and second stanzas should be sung slowly and sadly; the first five phrases of the third stanza should be sung rather quickly and sharply, returning to the feeling of sadness in the final phrase.

Theme; Book Three, page 113.

TIME: The theme includes the measure-form, found in the Time Drill for this chapter, number 9. (See page 102.)

THEORY: The theme begins in the key of A minor, and closes in the key of E minor.

Robin Redbreast Told Me; Book Three, page 114. Manual, Vol. III, page 220.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 12 and 14. (See page 102.)

THEORY: "Semplice."
"Stringendo." } See Glossary.

INTERPRETATION: Sing rather slowly and simply, observing carefully the marks of expression.

A Sailor's Life; Book Three, page 115. Manual, Vol. III, page 222.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 13. (See page 102.)

THEORY: Beginning in the key of F-sharp minor, a modulation to F-sharp major is indicated by a change of key signature.

INTERPRETATION: Observe the difference in effect between the minor melody of the first part of the song and the major melody that follows, and express this change of sentiment in the tone quality of the voices.

My Bedtime; Book Three, page 116. Manual, Vol. III, page 224.

INTERPRETATION: Sing rather slowly and very simply.

Theme; Book Three, page 116.

TIME: The theme includes the measure-form, found in the Time Drill for this chapter, number 4. (See page 102.)

Spring's Messenger; Book Three, page 117. Manual, Vol. III, page 223.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 3. (See page 102.)

INTERPRETATION: Sing slowly, carefully following the marks of expression.

CHAPTER XII. FOUR TONES DESCENDING CHROMATICALLY

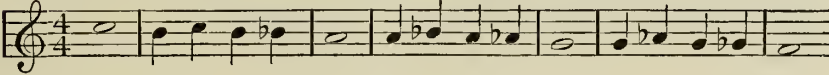
Tone Drill. Four Tones Descending Chromatically.

(a) Practice carefully the following tone drills :

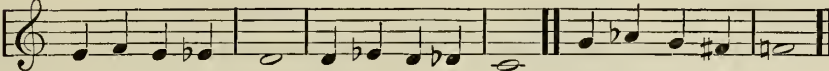
<i>ti-d̄o-ti</i>	<i>ti-te-la</i>	<i>ti-d̄o-ti-te-la</i>
<i>la-te-la</i>	<i>la-le-so</i>	<i>la-te-la-le-so</i>
<i>so-le-so</i>	{ <i>so-se-fa</i>	<i>so-le-so-se-fa</i>
<i>mi-fa-mi</i>	{ <i>so-fi-fa</i>	<i>so-le-so-fi-fa</i>
<i>re-me-re</i>	<i>mi-me-re</i>	<i>mi-fa-mi-me-re</i>
	<i>re-ra-do</i>	<i>re-me-re-ra-do</i>

(b) Practice also the following exercise :

(1)



(2)



The progression at (1) is usually written as shown at (2).

II. Time Drill

There are no new time problems in the songs of this chapter.

III. Theory Drill

1. The meaning of the characters of notation and the marks of expression should be explained to the pupils.
2. Double Flat. This character ($\flat\flat$) indicates the pitch two half-steps lower than the normal staff degree. The children should practice finding on the keyboard diagram the keys which are named by using the term "double-flat."
3. The children should learn the theory of the descending chromatic scale. Their study of the structure of the major and minor diatonic scales and of the ascending chromatic scale, and their study of descending chromatic tones, has prepared them for the work here outlined. The formula for the descending chromatic scale is as follows :

$$\bar{d}o-ti-te-la-le-so \begin{cases} se \\ fi \end{cases} -fa-mi-me-re-ra-do$$

With the aid of the keyboard diagram, the children should work out the proper notation for this scale in all keys, both those with sharps and those with flats in the signature.

IV. Song Analysis and Interpretation

The Hillside; Book Three, page 118. Manual, Vol. III, page 226.

TONE: The new tonal problem as outlined in the Tone Drill of the chapter occurs in the twelfth measure of the song.

INTERPRETATION: Sing slowly and gently.

Gypsy Maidens; Book Three, page 118.

TONE: The new tone problem, *so-fe-fa-mi*, occurs twice in the second section of the song, on page 119. It will be noted, however, that the *so* is understood instead of expressed, the alto part in reality taking the tone *mi*. The passage should be practiced, however, by thinking *so* at this point.

THEORY: The song is in the key of C-flat major.

INTERPRETATION: Do not sing too quickly, but maintain a well-marked rhythm.

Robin Redbreast; Book Three, page 119. Manual, Vol. III, page 228.

TONE: The chromatic scale effects in this song are quite difficult and will require careful study. The song itself, when well sung, is beautiful and will repay the study.

THEORY: The song is in the key of G minor.

INTERPRETATION: Sing quite slowly and sadly. The descending chromatic scale passages should be sung with a well-defined decrescendo.

Rain in Summer; Book Three, page 120.

INTERPRETATION: The first part of the song should be sung quickly and in sharp contrast to the second part of the song.

Theme; Book Three, page 121.

INTERPRETATION: Sing slowly, with much feeling.

Good Night, Pretty Stars; Book Three, page 122.

INTERPRETATION: Sing slowly and sweetly.

Theme; Book Three, page 123.

THEORY: "Largo." See Glossary.

INTERPRETATION: This theme, one of the loveliest melodies that has ever been written, should be sung very slowly and smoothly.

Friends; Book Three, page 124. Manual, Vol. III, page 224.

INTERPRETATION: Sing rather slowly and quietly.

CHAPTER XIII. SYNCOPATION

I. Tone Drill

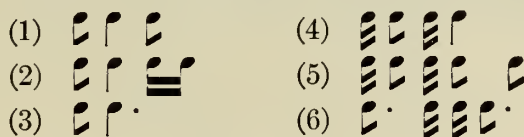
There are no new tone problems in the songs of this chapter.

II. Time Drill. Syncopation.

Most of the new rhythms of this chapter involve more than one beat.

It will be necessary for the teacher to give patterns of the new rhythms, which the children are to imitate, singing them to the descending scale until the rhythm is mastered. The class and individuals should then drill upon the measure forms outlined below.

Two-quarter measure $\left(\frac{2}{4}\right)$



III. Theory Drill

1. The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.
2. Syncopation. A displacing of the accent, so that it occurs upon an unusual part of the measure.
3. Continue drill upon the descending chromatic scale.

IV. Song Analysis and Interpretation

The Squirrels; Book Three, page 125. Manual, Vol. III, page 227.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 1.

INTERPRETATION: Sing rather quickly, observing the staccato effects as marked.

Themes; Book Three, page 125.

TIME: The themes include the measure-form, found in the Time Drill for this chapter, number 3. Theme I also includes measure-form number 1.

THEORY: Theme I is in the key of E minor.

Fairy Revelry; Book Three, page 126.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 2. (See page 107.)

THEORY: Observe that the second stanza closes with several additional measures. Such supplementary portions of a composition are called the "coda."

INTERPRETATION: Sing brightly, marking sharply the syncopated measures.

The Exiles; Book Three, page 127. Manual, Vol. III, page 229.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 4, 5, and 6. (See page 107.)

THEORY: The song is in the key of E minor.

INTERPRETATION: Sing slowly, marking the accented tones heavily.

The Sandman; Book Three, page 128. Manual, Vol. III, page 230.

INTERPRETATION: Sing rather slowly and very simply.

CHAPTER XIV.¹ MISCELLANEOUS SONGS IN ONE, TWO, AND THREE PARTS

I. Tone Drill

There are no new tone problems in the songs of this chapter.

The class should review :

- (a) Interval Drills. (See Manual, Vol. II, page 87.)
- (b) The Harmonic Minor Scale. (See Manual, Vol. II, page 99.)
- (c) The Melodic Minor Scale. (See Manual, Vol. III, page 67.)

II. Time Drill

1. The class should be drilled on selected measure-forms from the following pages of Manual, Vol. III : 61, 67, 72, 76, 79, 80, 84, 93, 96, 102, and 107.
2. There are no new time problems in the songs of this chapter, though the following new measure-forms occur :

Six-eighth measure $\left(\frac{6}{8}\right)$



All of these measure-forms appear in the song "Morning," Book Three, pages 150 and 151, Manual, Vol. III, page 252.

III. Theory Drill

1. The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.
2. Review the class on the following points of musical theory :
 - (a) Building Major Scales. (See Manual, Vol. III, page 67.)
 - (b) Building Minor Scales, Natural, Harmonic, and Melodic.¹ (See Manual, Vol. III, page 73.)

IV. Song Analysis and Interpretation

In the songs of this chapter the pupils should be led to study the tone, time, and theory problems as they find them in the notation of the

¹ Book Three, pages 129-152.

song ; where there are problems which seem to offer such difficulties that the sight reading would not be effective, the problem should be placed upon the board and the class drilled upon it until ready to attack the sight reading of the song.

The class should also read the words of the song before singing it, and should discuss the interpretation which should be given to the song, deciding from the notation and from the text the character of tone quality and tempo, as well as other points of interpretation which will best express the sentiment of the composer.

Because the material of this chapter is in the nature of a review, it is thought unnecessary to give a detailed analysis of the technical problems or of the interpretation of each song.

CHAPTER XV. COMPLICATED RHYTHMS

I. Tone Drill

There are no new tone problems in the songs of this chapter.


The class should review :

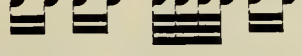
- (a) Drill in Modulations. (See page 78.)
- (b) Four Tones Ascending Chromatically. (See page 100.)
- (c) Four Tones Descending Chromatically. (See page 105.)


II. Time Drill. Complicated Rhythms.


1. In each instance the new rhythm is to be written upon the board and studied from its relationship to the beat. The teacher then gives a pattern of the new rhythm, which the pupils practice to the descending scale until mastered. The class is then ready for the study of the measure-form in which the rhythm is found.
2. Many of the rhythms involve a carrying over of the tone from one beat into another. Where this is the case it will be necessary for the rhythmic pattern to include the two or more beats involved in the complete rhythm. Furthermore, in the study of these rhythms the measure-forms should be placed upon the board and the children should indicate by figures the point in the notation at which each beat occurs. A similar analysis should be made of the difficult rhythmic problems as they occur in the songs, each difficult measure being analyzed according to the points at which the beats occur, before attempting to read the song.


Two-quarter measure $\left(\frac{2}{4}\right)$


(1) 


(2) 

(3) 

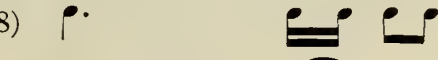
(4) 

(5) 

(6) 

(7) 


Three-quarter measure $\left(\frac{3}{4}\right)$


(8) 

(9) 





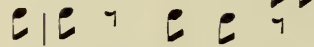

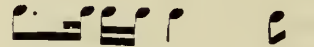


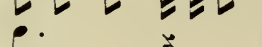
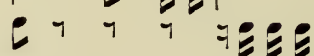
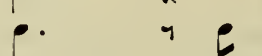
(10) 

Four-quarter measure $\left(\frac{4}{4}\right)$


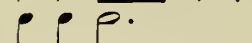
(11) 

(12) 

Six-eighth measure $\left(\frac{6}{8}\right)$

(13)		(19)	
(14)		(20)	
(15)		(21)	
(16)		(22)	
(17)		(23)	
(18)		(24)	

Five-quarter measure $\left(\frac{5}{4}\right)$

(25)	
(26)	

III. Theory Drill

1. The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained.
2. Review the construction of the Chromatic Scale Ascending, and the Chromatic Scale Descending. (See pages 100 and 105.)

IV. Song Analysis and Interpretation

The interpretation of the songs should be carefully studied by the pupils with reference both to the musical content and to the text.

Dragon Flies; Book Three, page 153. Manual, Vol. III, page 261.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 15, 17, and 18.

The Fountain; Book Three, page 154. Manual, Vol. III, page 256.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 16 and 20.

THEORY: The song is in the key of E minor.

Themes; Book Three, page 155.

TIME: The themes include the measure-forms, found in the Time Drill for this chapter, numbers 8 and 11 (see page 111); and 25 and 26. (See page 112.)

THEORY: "Grazia." See Glossary.

Lullaby; Book Three, page 156. Manual, Vol. III, page 258.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 13 and 19. (See page 112.)

Skating Song; Book Three, page 157.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 12. (See page 111.)

The Southland; Book Three, page 158. Manual, Vol. III, page 262.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 2 and 7. (See page 111.)

The Low-backed Car; Book Three, page 160.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 21, 22, 23, and 24. (See page 112.)

Jack Frost; Book Three, Page 162. Manual, Vol. III, page 264.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 3 and 4. (See page 111.)

THEORY: "Pochiso."
 "Scherezando."
 "Dal Segno, *D. S.*" } See Glossary.

The song is in the key of A minor.

Ladybird; Book Three, page 163. Manual, Vol. III, page 275.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 1. (See page 111.)

The Boys' Song; Book Three, page 164. Manual, Vol. III, page 267.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 5 and 6. (See page 111.)

THEORY: Beginning in the key of D minor, the song closes in the key of D major.

Choral Song of Illyrian Peasants; Book Three, page 166.

TIME: The song includes the measure-form, found in the Time Drill for this chapter, number 14. (See page 112.)

Come, Dance with Me; Book Three, page 168. Manual, Vol. III, page 270.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 9 and 10. (See page 111.)

CHAPTER XVI.¹ MODULATIONS TO REMOTE KEYS

I. Tone Drill

1. No new tone drills are necessary as preparation for the study of this chapter. The students should review the drills of Chapter V, Manual, Vol. III, page 78. It will be observed, in the study of the songs of Chapter XVI, that frequently the observance of the "bridge tone" is unnecessary, and the student can proceed directly from the last tone in one key to the first tone in the new key.
2. Where it is desired, more advanced modulations may be studied by using any tone of the chromatic scale as bridge tone to any other tone of the major, minor, or chromatic scales.

<i>do</i>	<i>do</i>
<i>ti</i>	<i>ti-do</i>
<i>li</i>	<i>li-ti-do</i>
<i>la</i>	<i>la-so-fa-mi-re-do</i>
<i>si</i>	<i>si-la-so-fa-mi-re-do</i>
<i>so</i>	<i>so-fa-mi-re-do</i>
<i>fi</i>	<i>fi-so-fa-mi-re-do</i>
<i>fa</i>	<i>fa-mi-re-do</i>
<i>mi</i>	<i>mi-re-do</i>
<i>ri</i>	<i>ri-mi-re-do</i>
<i>re</i>	<i>re-do</i>
<i>di</i>	<i>di-re-do</i>
<i>do</i>	<i>do</i>

<i>do</i>	<i>do</i>
<i>ti</i>	<i>ti-do</i>
<i>te</i>	<i>te-la-so-fa-mi-re-do</i>
<i>la</i>	<i>la-so-fa-mi-re-do</i>
<i>le</i>	<i>le-so-fa-mi-re-do</i>
<i>so</i>	<i>so-fa-mi-re-do</i>
<i>se</i>	<i>se-fa-mi-re-do</i>
<i>fa</i>	<i>fa-mi-re-do</i>
<i>mi</i>	<i>mi-re-do</i>
<i>me</i>	<i>me-re-do</i>
<i>re</i>	<i>re-do</i>
<i>ra</i>	<i>ra-do</i>
<i>do</i>	<i>do</i>

¹ Book Three, pages 169-175.

II. Time Drill

There are no new time problems in the songs of this chapter.

III. Theory Drill

1. The meaning of the characters of notation and marks of expression, as they occur in the songs of the course, should be explained to the pupils.
2. Modulations to Remote Keys. The modulations in this chapter are effected in the same manner as the modulations in Chapter V. A review of the tone studies of bridge tones for that chapter will be helpful here. Remote keys are those in which few tones are common to both keys. A large difference in the number of flats or sharps in the key signature indicates a remote key relationship.

IV. Song Analysis and Interpretation

Each song of the chapter is to be carefully studied before the children attempt to read it. This study should take the form not only of a discussion of the technical points involved in the song, such, for instance, as the tone problems, including the modulations, the time problems, etc., but should also include a careful consideration of the interpretation of the song from the standpoint both of its musical content and the ideas in the text of the song. It has not seemed necessary to give details regarding technical problems or interpretation of the songs of this chapter, because the pupils, under the guidance of the teacher, should be able to determine these matters for themselves.

CHAPTER XVII.¹ CONTRAPUNTAL STYLE

I. Tone Drill

There are no new tone problems in the songs of this chapter.

II. Time Drill

There are no new time problems in the songs of this chapter, although the following measure-form appears for the first time :

Three-quarter measure	$\left(\frac{3}{4}\right)$	See "In Life if Love We Know Not," Book Three, page 181; Manual, Vol. III, page 284.
♩ ♪ ♪ ♪ ♪ ♪		

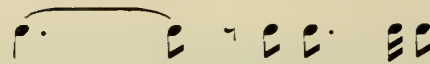
III. Theory Drill


1. Contrapuntal Style. The term "contrapuntal" means that the different voices or parts are of equal importance and are independent. This, for example, is the case in rounds, all parts being equally important and independent of each other. One or two canons have already been studied. A canon is similar to a round with the exception that the singers do not go back and sing the same music over again, but one voice sings the melody through once, and the other voice follows a little later. Canons may be not only in the unison, in which case a second voice follows the first voice with the same tones, but may be at different intervals, the second voice following the first on different tones of the scale. "Apollo's Cows," page 176, is a canon in the unison, while "The Swing," page 178, begins as a canon in the unison but in the last measure of the second brace becomes a canon in the fourth below, the second part following the first part a fourth lower. On page 179 we find a three-part canon in the unison, and on page 181 another canon in two parts in the fourth below.
2. The key of C-sharp major appears for the first time in the three-part round, "Turn Again, Whittington," Book Three, page 177.

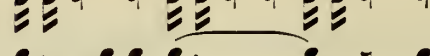
IV. Song Analysis and Interpretation

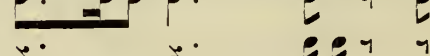
Before sight reading the songs of this chapter the students should give careful study to each song, both from the standpoint of the technical elements of the song and from the standpoint of the interpretation.

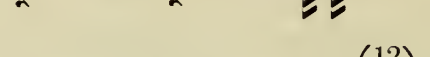
¹ Book Three, pages 176-183.

(20) 


(21) 

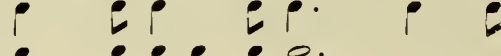
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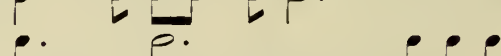
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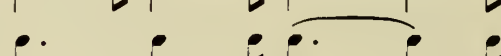
Twelve-eighth measure $\left(\frac{12}{8}\right)$

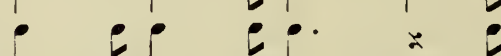
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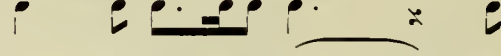
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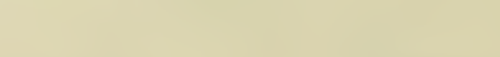
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(30) 

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(33) 

(34) 

III. Theory Drill

There are no new theory problems in this chapter, although the new time element introduces the new time signatures nine-eight and twelve-eight. These are explained under the Time Drill of this chapter.

IV. Song Analysis and Interpretation

The interpretation of the songs in this chapter should be carefully studied by the students, having reference both to the musical content of the song and to the text.

Winter Longing; Book Three, page 184. Manual, Vol. III, page 290.

TIME: The song includes the measure-forms, found in the Time Drill of this chapter, numbers 1, 2, 3, 5, 6, 7, and 21. (See page 117.)

THEORY: The song is in the key of C minor.

The Joys of Summer; Book Three, page 185. Manual, Vol. III, page 283.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 18, 19, and 20. (See page 117.)

Sweet Repose is Reigning Now; Book Three, page 186.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 8, 9, and 10. (See page 117.)

Themes; Book Three, page 187.

TIME: The themes include the measure-forms, found in the Time Drill for this chapter, numbers 15, 23, 28, and 30. (See pages 117 and 118.)

The Cuckoo Clock; Book Three, page 188.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 16, 17, 22, and 24. (See pages 117 and 118.)

In the Garden; Book Three, page 190.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 4, 11, 12, 13, and 14. (See pages 117 and 118.)

He Shall Feed His Flock; Book Three, page 192. Manual, Vol. III, page 289.

TIME: The song includes the measure-forms, found in the Time Drill for this chapter, numbers 25, 26, 27, 29, 31, 32, 33, and 34. (See page 118.)

PART FOUR — PATRIOTIC AND DEVOTIONAL SONGS

These familiar selections are given in the form of four-part music for soprano, alto, tenor, and bass. It is not expected that there will be bass voices in classes using Book Three. The songs are, however, presented in this four-part arrangement for two reasons: first, that the children may learn to follow their parts in such an arrangement, and second, in order that in ensemble singing the pupils who are using Book Three may have the same arrangement of these patriotic and devotional songs as the pupils who are using Book Four.

Occasionally in classes using Book Three some of the boys' voices may have lowered sufficiently to enable them to carry the tenor part. In such cases these pupils may be able to sing the tenor by following the voices of pupils who have learned to read from the bass staff.

PART FOUR

ACCOMPANIMENTS FOR SONGS IN BOOK THREE

The Pearl

(Book Three, p. 5)

Franz Joseph Haydn

M. Louise Baum
From the French

Moderato ♩ = 160

The piano introduction consists of two systems of three staves each. The first system shows the right hand with a melody of eighth notes and quarter notes, and the left hand with a steady eighth-note accompaniment. Dynamics include *mf* and *f*. The second system continues the accompaniment with similar dynamics.

The first two lines of the song are set in 4/4 time. The vocal line begins with a *p* dynamic and includes a *cresc.* marking. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. Dynamics range from *p* to *mf*.

1. On a rose leaf fresh and fragrant, Lay a shi-ning drop of dew; Came a
2. So the dew-drop reachd the o-ccean, Neath the blue to toss and whirl; Then white

The third and fourth lines of the song continue the vocal melody and piano accompaniment. The vocal line includes a *cresc.* marking. The piano accompaniment maintains its rhythmic pattern. Dynamics include *p* and *cresc.*

bird and bent the rose-bush, Sway'd and swung there just to woo, Till the drop fell in the
pris-on walls en-fold it, All its rain-bow col-ors furl, Till at last the shell falls

The final line of the song concludes the vocal melody and piano accompaniment. The vocal line starts with a *mf* dynamic. The piano accompaniment ends with a *Fine* marking. Dynamics include *mf* and *Fine*.

brooklet, Seeking aye the boundless blue.
o-pen With its pure and shi-ning pearl.

D.S.

To the River

(Book Three, p. 6)

Susan Jewett

Ludwig van Beethoven

$\text{♩} = 144$

Gen-tle riv-er, gen-tle riv-er, Tell us whith-er do you glide Thro' the

green and sun-ny mea-dows, With your sweet-ly mur-m'ring tide? You for

ma-ny a mile must wan-der, Ma-ny a love-ly pros-pect see; Gen-tle

riv-er gen-tle riv-er, Oh, how hap-py you must be!

Past Three O'clock

(Book Three, p. 6)

James Fortescue

English Folk Song

Andante $\text{♩} = 96$

Past three o'clock, and a cold, frosty morning:

Past three o'clock, good morning, masters all.

poco cresc.

1. While in your beds you're peacefully sleeping, Under the
 2. We go the round, you rest at your leisure; Safe is your
 3. When morning breaks, and slumber is ended, Give us your

pp

stars our watch we are keep - ing. Past three o'clock, and a
 house and safe is your treas - ure. Past three o'clock, and a
 thanks, your homes who've de - fend - ed. Past three o'clock, and a

cold, frosty morning: Past three o'clock, good morning, masters all.

Swallow, Swallow

(Book Three, p. 7)

Franz Joseph Haydn

Alice E. Sollitt

From the French

Andante $\text{♩} = 60$

p

1. Swal-low, swal-low, far a-way, To the South-land wing-ing;
2. Swal-low, swal-low, fare thee well, Till some bright to-mor-row,

Gray the sky and drear the day, Wild the North Wind's sing-ing.
When the spring, o'er field and fell, Ban-ish-es our sor-row.

cresc. *mf*

Haste thee, friend, fly fast and far, Flee-ing win-ter's sad-ness;
Haste thee, then, wher-e'er thou art, Spring's sweet prom-ise sing-ing;

p

Haste thee, friend, fly fast and far, Seek-ing, sum-mer's glad-ness.
Haste thee, then, wher-e'er thou art, Sum-mer's glad-ness bring-ing.

Autumn Holiday

(Book Three, p. 8)

Abbie Farwell Brown

Welsh Melody

Allegro $\text{♩} = 144$

1. Come, my comrades, hear the cho - rus, Fa la la la la la la la la la ;
 2. Come, my comrades, taste your lei - sure, Fa la la la la la la la la la ;
 3. Up a - long the coun - try high - ways, Fa la la la la la la la la la ;
 4. Care and woe we leave be - hind us, Fa la la la la la la la la la ,

Hap - py hours are spread be - fore us, Fa la la la la la la la la la .
 Lo, this day was made for pleas - ure, Fa la la la la la la la la la .
 Down the lit - tle lanes and by - ways, Fa la la la la la la la la la ;
 As the mer - ry strains re - mind us, Fa la la la la la la la la la .

Come and trip it in the mea - dows, Fa la la la la la la la la la ,
 Trees are glow - ing, fields are gol - den, Fa la la la la la la la la la ;
 O - ver hill and in - to val - ley, Fa la la la la la la la la la ,
 Come, my comrades, sing the cho - rus, Fa la la la la la la la la la ,

Ere the evening spreads her shad - ows, Fa la la la la la la la la la .
 Sing the song of a - ges ol - den, Fa la la la la la la la la la .
 Here we race and there we dal - ly, Fa la la la la la la la la la .
 Ma - ny hearts have sung be - fore us, Fa la la la la la la la la la .

Where Go the Winds

(Book Three, p. 9)

Martha Hanley

Adolf Weidig

Composed for this Series

Rather fast ♩ = 104

p

f

1. Where did the north wind go? Where did the north wind
 2. Where did the east wind go? Where did the east wind
 3. Where did the south wind go? Where did the south wind
 4. Where did the west wind go? Where did the west wind

f

go? _____ A - way and far a - way To toss the kites at play;
 go? _____ In haste to dash the rain A - gainst the window - pane;
 go? _____ It sof - tly, gen - tly sped To kiss the ro - ses red;
 go? _____ To gen - tly rock the nest Of lit - tle birds at rest;

p

That's where it went, O - ho! That's where it went, O - ho! O -

ff

ho, yeo - ho! O - ho, yeo - ho! That's where it went, O - ho! _____

Welcome to Autumn

Pauline Frances Camp
Moderato ♩ = 84

(Book Three, p. 10)

Peter I. Tschaikowsky

mf

1. The Summer's tale is
2. But nev - er heed nor

p

p

o - ver, And the rest - less ro - ver Turns a-way to leave us,
mind him, Since he leaves be - hind him Autumn in his glo - ry,

p

Careless if he grieve us.
With his gol - den sto - ry.

p

pp dim.

ppp

The River Path

John Greenleaf Whittier

(Book Three, p. 11)

George W. Chadwick

Composed for this Series

Andante lento $\text{♩} = 92$

No bird song float - ed down the hill, The tan - gled bank be - low was
dusk of twi - light round us grew, We felt the fall - ing of the

p

still; No rus - tle from the birch - en stem, No
dew; For, from us, ere the day was done, The

rip - ple from the wa - ter's hem. The sun. But
wood - ed hills shut out the

1 2

on the riv - er's farther side We saw the hill - tops glo - ri - fied.

Daffydowndilly

(Book Three, p.12)

Mary Wilder Pease

Margaret Ruthven Lang

Composed for this Series

Larghetto ♩ = 84

mp

1. Your pret - ty gown — of yel - low
did — you leave — your win - ter

hue, Dear lit - tle gar - den fair - y, I'm sure is
furs? You knew the winds were chil - ly. May Pus - sy

much too thin for you, It's made so light and air -
Wil - low lend you hers, Dear lit - tle Daffy - down - dil -

1 2

y. ly? 2. Why

mp

Distant Sweden

(Book Three, p.12)

Swedish Folk Song

Louise M. Bray
From the Swedish

Andantino con espressione ♩ = 66

mf *dim.* *p*

O Swe - den, far - off

home - land, so peace - ful and bright, My

eyes toward thy shores are ev - er turn - ing. I

see thy snow-capp'd moun - tains a - glow in the light; A -

pp *p*

cross bound-less seas for thee I'm yearn-ing. ———— Once

pp *mf*

un poco più mosso *poco rit.* *Tempo I*

more the flocks I lead un-to pas-tures on the hills, Through

un poco più mosso *poco rit.* *p*

si-lent leaf-y for-ests where leap the foam-ing rills; Once

mf *mf*

poco rit.

more smile thy peace-ful skies a-bove me. ————

poco rit.

The Meadow

(Book Three, p. 13)

Minnie Leona Upton

Howard Brockway

Merrily ♩ = 104

Composed for this Series

mf

Oh, mer - ry is the mea - dow in the sun - ny sum - mer's prime; The
hap - py are the chil - dren in the mea - dow fair at play, With

dear - y, cheer - y days — When Moth - er Na - ture plays, And the lit - tle brooks are
but - ter - cups all bright, — And dai - sies left and right; Bees and but - ter - flies and

1

singing, with the breez - es keep - ing time! — Oh,

2

bob - o - links, a - bove the flowers gay, A - bove the flowers gay! —

Milking Time

(Book Three, p. 15)

Norwegian Folk Song

Piano accompaniment by Edvard Grieg

Margaret Aliona Dole

From the Norwegian

Andante con moto $\text{♩} = 72$ *p*

1. The cows are way down in the pas - ture; The bells are tinkling
2. Oh, here come the bright ro - sy milkmaids! They place their stools and

sweet and low, As o - ver the meadow they wan - der, While grazing on the clo - ver. Then
hold the pails, While mer - ri - ly there in the gloam - ing The warm white milk is foam - ing. Then

moo - ing and chew - ing, The shadows they follow Up hill and down hollow, And pa - tien - tly yonder They
Pol - ly and Mol - ly With Annie and Mary Re - turn to the dai - ry, All happy and jolly, To

wait together For milking time.
make fresh butter From yellow cream!

dim. *rit.*

The Owl

(Book Three, p. 16)

Laurence Alma-Tadema

Granville Bantock

Composed for this Series

$\text{♩} = 160$

mp

1. When all the chil - dren
 2. Her wings are qui - et,
 3. But when the dawn be -

mp

piu p

dim.

p

piu p

lie a - sleep And vil - lage lamps are out, The owl from out the
 eyes are keen, She needs no star - ry light; To her each tim - id
 gins to break, And glim - m'ring hour is chill, She wings her way a -

piu p

piu p

mf

More lively

mp

barn will creep To roam the world a - bout. Tu - whit, Tu -
 thing is seen That nib - bles in the night. Tu - whit, Tu -
 cross the lake Or hoots up - on the hill. Tu - whit, Tu -

mf

Tu - whoo!

mf

mp

p *cresc.* *mf* *p*

whit, To roam the world a - bout; Tu - whit, Tu -
 whit, That nib - bles in the night; Tu - whit, Tu -
 whit, Or hoots up - on the hill; Tu - whit, Tu -

mp *cresc.* *mf*

Tu - whoo! Tu - whoo!

p *cresc.* *mf* *p*

mp *Tempo I*

whit, To roam the world a - bout. _____
 whit, That nib - bles in the night. _____
 whit, Or hoots up - on the hill. _____

p *mp*

Tu - whoo!

mp *Tempo I* *dim.* *p*

p *sost.* *dim.* *pp*

Tu-whit, Tu - whoo! _____

p *dim.* *pp*

Tu-whit, Tu - whoo! _____

p *piu* *sost.* *dim.* *pp*

Red.

The Race

(Book Three, p. 17)

May Morgan

A. Danhauser

Allegro Moderato ♩ = 96

mf

1. Life is like a stream For -
2. Train - ing ev - 'ry day In

ev - er on - ward flow - ing; Wheth - er we will or no, Down that stream we're
bright or storm-y weath - er, All cheer-y, blithe, and gay, On we row to -

go - ing. Strong and stea - dy hearts We're need - ing for the row - ing;
geth - er. Speed - ing down the years Like birds on light - est feath - er;

mf

We must win, so now be - gin The stroke to learn.
Paus - ing none, the race is won, And rest we earn.

f *mf*

Cinderella

137

Alice E. Sollitt
From the French

(Book Three, p. 21)

French Folk Song

$\text{♩} = 144$

1. Sad am I, sad and shy, Far a - way from friend-ly eye; Night and
2. Yet it seems in my dreams Fair - y light a - round me gleams; And I

day, here I stay In my cor - ner hid a - way. Here sit
hear in my ear: "Cin - der - el - la, have no fear. Kitch - en

I in dust and ash - es, Here sit I in rags and tears! Hence they
days will soon be o - ver; I have joy in store for thee. Fair - y

claim, to my shame, Cin - der - el - la is my name; Hence they
friend grief will end, And a prince to you will send; Fair - y

claim, to my shame, Cin - der - el - la is my name.
friend grief will end, And a prince to you will send."

The Maypole

(Book Three, p.22)

Traditional

English Folk Song

Allegretto $\text{♩} = 106$

1. Come, ye young men, haste a - long ——— With your mu - sic, dance, and song;
 2. 'Tis the choice time of the year, ——— For the vio - lets now ap - pear;
 3. When you thus have spent your time, ——— And the day is past its prime,

Bring your las - sies in your hands, For 'tis that which spring com - mands.
 Now the rose re - ceives its birth; Pret - ty prim - rose decks the earth.
 To your beds re - pair at night, There to dream of day's de - light.

Then to the May - pole haste a - way, ——— For 'tis now a ——— hol - i - day;

Then to the May - pole haste a - way, ——— For 'tis now a ——— hol - i - day.

The Frost

(Book Three, p.23)

Nathan Haskell Dole
From the Russian

Russian Folk Song

$\text{♩} = 72$

1. Comes the Frost — from the North, — Steal - ing forth by night ;
 2. Comes the Frost — from the North, — Steal ing forth by night ;

To the house — en - trance gains Thro' the win - dow - panes. He has
 To the house — en - trance gains Thro' the win - dow - panes. And wher-

keen spar - kling eyes, And on wide si - lent wings O'er the
 ev - er he goes, By his weird mag - ic pow'rs, White as

earth fast he flies, And the win - ter he brings!
 snow - flakes he strows Sil - ver ferns, sil - ver flow'rs.

In Autumn

M. Louise Baum
Adagio $\text{♩} = 60$

(Book Three, p.23)

Attributed to Stradella

Sun - set is pa - ling; Winds go a wail - ing; Sum - mer is

fled. Night covers cold On wood — and on wold, While o - ver -

head The stars — are red.

Summer's Done

(Book Three, p.24)

May Morgan

Norwegian Folk Song

Piano accompaniment by Edward Grieg

Andante molto $\text{♩} = 66$

1. The chestnut tree is flaming All golden like the sun, Its

fall - ing burrs pro - claim - ing That nut - ting time's be - gun. By signs like these we

know summer's done.

2. In boughs where birds were sing - ing Now

on - ly squirrels run, And emp - ty nests are swing - ing, Are swing - ing in the

sun. By signs like these we know sum - mer's done.

poco string.

pp

ppp

ped.

*

ped.

*

ped.

*

ped.

*

ped.

*

ped.

*

ped.

*

ped.

*

ped.

*

ped.

*

ff

p

poco rit.

My Bonny Pipes

Alice C. D. Riley

(Book Three, p. 24)

Scotch Folk Song

$\text{♩} = 144$

1. Gin the cold winds blow, Gin the sleet and snow, Then my Highland plaidie'll keep me warm. Gin the
2. There's a lass o' mine, Brown her hair so fine, And the blue o' heaven's in her e'e. Whenthe

fog broods white O'er the face o' night, Then my Highland heart will fear no harm. For a
wind howls dour O'er the bar- ren moor, Then my Highland lass will think o' me. Oh, my

High-land lad In his Highland plaid, With his bag- pipe dear, Knows no tho't 'o' fear. Then
heart will pine For this lass o' mine, Till my love I hold In my plaidie's fold! Then

blow, then blow, my bon- ny pipes, then blow! My High- land heart will fear no harm.
blow, then blow, my bon- ny pipes, then blow! My High- land lass will think o' me.

The Maid and the Brook

Frederick H. Martens

(Book Three, p. 25)

Russian Folk Song

Andantino $\text{♩} = 132$

1. Where the brook thro'— green wold flows, Its
2. Sil- ver brook, ah, — when you roam, A

p

rip - ples rill - ing while it goes, There each - day my -
migh - ty riv - er past my home, Tell all - those whom

foot - steps stray; I think of loved ones now far a - way.
I hold dear That in my thoughts they are ev - er near.

cresc. *f* *p*

Happy Autumn Days

(Book Three, p. 27)

Virginia Baker

French Folk Song

$\text{♩} = 126$

1. Sing, let us sing of hap - py days! Days when the air is crisp and clear!
2. Sing, let us sing of for - est dales Where ripened chestnuts pat - ter down!
3. Sing, let us sing of si - lent nights When all the stars like jew - els gleam!

When, from the wood - land, call the jays, Tell - ing that au - tumn now is here.
Sing of the trees in glens and vales, Splen - did in crim - son, gold, and brown.
Joined hand in hand the white frost sprites Dance 'neath the pale moon's sil - ver beam.

At the Window

Maurice Thompson

(Book Three, p. 26)

Frank van der Stucken

Composed for this Series

$\text{♩} = 88$

mp

I heard — the wood - pec - ker tap - ping,

Con moto

mp

The blue - bird ten - der - ly sing; I

turned and look'd out of my win - dow, And lo!

mf

mf

f — it was spring! — *mf* A

rit. *a tempo* *p* *f* *rit.* *a tempo*

breath — from trop - i - cal bor - ders, Just a rip ple,

Ped. * Ped. *

flow'd in - to my room, And washed my face clean of its

Ped. * Ped. * Ped. * Ped. * Ped. *

sad - ness, Blew — my heart in - to bloom,

mf *f*
Ped. * Ped. *

Blew my heart in - to bloom.

rit. *più rit.* *a tempo*

mf *p* *pp*
l.h. Ped. *

The Remembrance Bouquet

M. Louise Baum

(Book Three, p. 28)

Neapolitan Folk Song

Allegretto $\text{♩} = 152$

p

1. I must choose me the yel - low - est ro - ses, For the
2. Then with fil - i - gree pa - per I wreathe it, In a

sweetest, com - ple - test of po - sies; I will min - gle the fern and the
hold - er of sil - ver I sheathe it. 'Tis what gal - lants of yore gave a

li - ly, Mi - gnon - ette, so - ber pan - sies and gay; Pur - ple
la - dy, There it swung at her waist on a chain. Oh, but

vi - o - let, snow - y car - na - tion, All the lov - li - est flow'rs in cre -
who'll grace my po - sy and wear it? None is left now with whom I may

a - tion ——— Go to make a re - mem - brance bou - quet.
share it, ——— And my flow'rs have but blossom'd in vain.

rall.
col canto *a tempo*

The Gypsy Dance

Virginia Baker

(Book Three, p. 28)

Gypsy Melody

$\text{♩} = 132$

1. The twinkling stars are bright, The sil - ver moon is beam - ing; The
2. Like nymphs and fauns at play, In mys - tic meas - ures twi - ning, They

camp - fire's fit - ful light Glows red in the gloom of night. — With
cir - cle, bend, and sway, While loud swells the mus - ic gay. Tho'

foot - steps trip - ping free, And dark eyes wild - ly gleam - ing, The
in the arms of sleep All oth - ers are re - cli - ning, Till

Gyp - sies mer - ri - ly Now dance 'neath the green - wood tree.
dawn be - gins to peep The Gyp - sies their rev - els keep.

So Ignorant

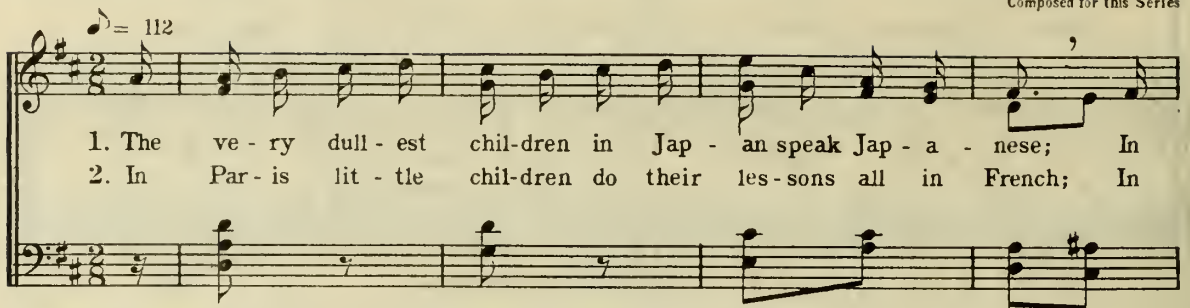
(Book Three, p. 30)

Eunice Ward

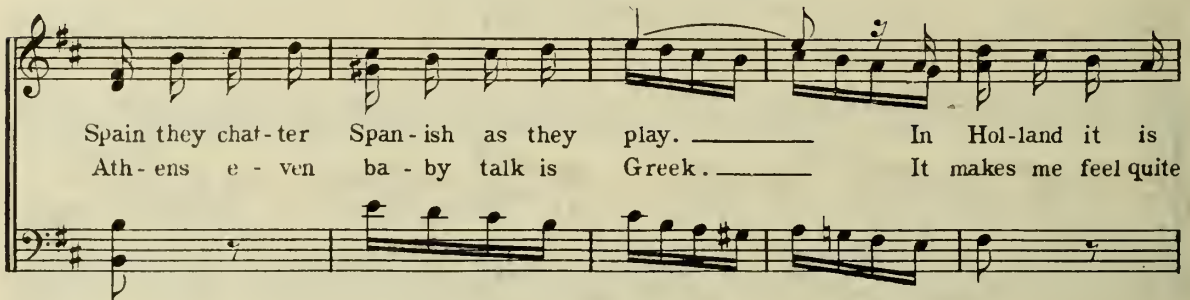
Horatio Parker

Composed for this Series

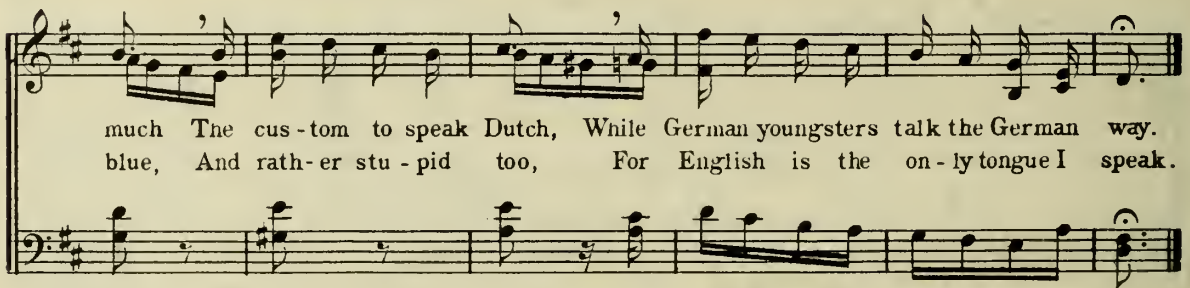
$\text{♩} = 112$



1. The ve - ry dull - est chil - dren in Jap - an speak Jap - a - nese; In
2. In Par - is lit - tle chil - dren do their les - sons all in French; In



Spain they chat - ter Span - ish as they play. _____ In Hol - land it is
Ath - ens e - ven ba - by talk is Greek. _____ It makes me feel quite



much The cus - tom to speak Dutch, While German youngsters talk the German way.
blue, And rath - er stu - pid too, For English is the on - ly tongue I speak.

Prince Baby

(Book Three, p. 30)

Louise Stickney

G. C. Boivie

From the Swedish

Andante $\text{♩} = 100$


p *ten.*

p

Prince - ling mine, tho' thou lack a throne, Hap - ly more sweet thy slum - ber!

p

sempre cresc.

King thou art of this wood a - lone, — Vas - sals nast without num - ber.

f

sempre cresc.

f *m.s.*

p *cresc.*

Wa - ters will woo thee, Breezes will sue thee,

a tempo

pp rit.

f *dim.* *rit.*

Larks will carol thy praise And peace bless thy days.

dim.

f *p* *pp* *rit.*

Dancing Song in May

Hoffman von Fallersleben

(Book Three, p. 31)

Robert Franz

mf $\text{♩} = 200$ *p*

Come out to the green, For spring it has come; The

The first system of the score features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/8. The tempo is marked as quarter note = 200. The vocal line begins with a half note 'C' followed by eighth notes 'o', 'u', 't', 't', 'o', 't', 'h', 'e', 'g', 'r', 'e', 'e', 'n', 'F', 'o', 'r', 's', 'p', 'r', 'i', 'n', 'g', 'i', 't', 'h', 'a', 's', 'c', 'o', 'm', 'e', 'T', 'h', 'e'. The piano accompaniment consists of chords in the right hand and a rhythmic pattern in the left hand.

glad May is roam - ing, The haw - thorn is bloom - ing; Come

The second system continues the vocal line with notes 'g', 'l', 'a', 'd', 'M', 'a', 'y', 'i', 's', 'r', 'o', 'a', 'm', 'i', 'n', 'g', 'T', 'h', 'e', 'h', 'a', 'w', 't', 'h', 'o', 'r', 'n', 'i', 's', 'b', 'l', 'o', 'o', 'm', 'i', 'n', 'g', 'C', 'o', 'm', 'e'. The piano accompaniment continues with similar chordal textures.

cresc. *f*

out _____ and be gay, _____ For

The third system features a vocal line with a long note 'o', 'u', 't' followed by a rest, then 'a', 'n', 'd', 'b', 'e', 'g', 'a', 'y', a rest, and 'F', 'o', 'r'. The piano accompaniment includes a *cresc.* marking and a *f* dynamic. The piano part has a more active rhythmic pattern.

f *mf* *mf*

mer - - - - - ry is May. _____ Come

The fourth system features a vocal line with a long note 'm', 'e', 'r' followed by a rest, then 'r', 'y', 'i', 's', 'M', 'a', 'y', a rest, and 'C', 'o', 'm', 'e'. The piano accompaniment continues with a *mf* dynamic. The system concludes with a fermata over the final note.

p

danc - ing with joy, In life's nap - py morn; No

clouds dim the heav - en, The earth is new - born, is new -

cresc. *f*

born _____ in the May; _____ Be

cresc.

glad _____ and be gay. _____

Well Met, Well Met

(Book Three, p. 32)

English Folk Song

Traditional

Allegretto grazioso ♩ = 160

p

1. Well met, well met, my
2. I might have had a
3. A way of gold lies

The first system of music features a vocal line in treble clef and piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#) and the time signature is 6/8. The tempo is marked 'Allegretto grazioso' with a quarter note equal to 160 beats per minute. The piano part begins with a dynamic marking of *p* (piano).

The second system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "own — true love! Long time — an I seek — ing of thee. I am prin — cess fair, She fain — would have wed — ded with me; But I o'er — the sea, Where sets the great red sun in the west, And a —". The piano part has a *cresc.* (crescendo) marking above it.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics: "late — ly come from the salt, salt wave, And all for the sake, sweet did not hold for her crown of gold, And all for the sake, sweet long that way thou shalt sail with me, To the land of all lands, sweet". The piano part has a *dim.* (diminuendo) marking above it.

The fourth system concludes the vocal line and piano accompaniment. The vocal line includes the lyrics: "love, of thee. love, of thee. love, that's best." The piano part continues with the same accompaniment.

Mandolin Song

(Book Three, p. 32)

Abbie Farwell Brown

Spanish Folk Song

$\text{♩} = 168$

Pink - pink - a - pink - a - pink - pink - pink, gay notes are wing - ing;

Pink - pink - a - pink - a - pink - pink - pink, sweet mes - sage bring - ing;

Hark how the mer - ry man - do - lin sof - tly is sing - ing,

Pink - pink - a - pink - a - pink - pink - pink, sil - ver - y sweet!

The Passing of Summer

(Book Three, p. 33)

Neapolitan Folk Song

Alice C. D. Riley

Allegretto patetico $\text{♩} = 152$

1. Blow! Blow! Free wind a - blow - ing!
2. Fly! Fly! Wild geese a - fly - ing,

pp

Summer is o - ver, au - tumn is come. Blow! Blow!
Why do you leave us? Where do you go? Fly! Fly!

Soon 'twill be snow - ing. Hark to the plo - ver soun - ding his
Southward you're hie - ing. What are you chan - ting, plain - tive and

drum! "Win - ter is com - ing," List to his drum - ming,
low? Ripe nuts are fall - ing, Bob White is call - ing;

allarg. con espress.

List to him call to his mate close by! Leaves all a - quiv - er,
 Mocks Mister Squirr'l in the tree close by! Northwind's a - blow - ing,

allarg. con espress.

p lento

Reeds all a - shiv - er, Blossoms must with - er, Summer must die!
 Soon 'twill be snow - ing, Summer is go - ing, Summer must die!

p col canto

Faithful Friends

Margaret Aliona Dole

(Book Three, p. 38)

Joseph Gersbach

$\text{♩} = 96$

1. Faith - ful friends are life's best treas - ure; Wealth and fame may pass a -
 2. Life is full of stern de - ni - als; Oft we miss the joys we

G

way, Bring no joy or las - ting pleasure; Faith - ful friends a - bide al -
 crave. Faith - ful friends are near in tri - als; Their sup - port will make us

C

way. Thro' the world I glad - ly go If one faith - ful heart I know.
 brave. Thro' the world I glad - ly go If one faith - ful heart I know.

Halloween

Ethel B. Howard

(Book Three, p.34)

Catharina van Rennes

Moderato $\text{♩} = 80$

1. The sparks fly high in the chimney deep Where the birch log shadows dim Of the gray twi -

Musical notation for the first system, including vocal line and piano accompaniment.

glows; The popcorns snap and the chestnuts leap While gay laugh - ter flows; And
light, Go Jack- o'-lanterns and witchmaids slim In a mad - cap flight. The

Musical notation for the second system, including vocal line and piano accompaniment.

ap - ples red are luscious to eat When fall — the snows. —
full moon tops the wood - ed hill rim And laughs — out - right. —

Musical notation for the third system, including vocal line and piano accompaniment.

Musical notation for the first part of the second system, including vocal line and piano accompaniment.

2. On hal-low-eeen, in the

Musical notation for the second part of the second system, including vocal line and piano accompaniment.

Jingle, Jingle, Jinglety, Jing

157

Lee Burns

(Book Three, p. 35)

Harvey B. Gaul

Composed for this Series

Allegro non troppo ♩ = 92

f Jin - gle, Jin - gle, Jin - gle - ty, Jing! I can't re - mem - ber the words to sing;

f

rit. But there comes in - to my head some - times A sau - cy young tune that rip - ples and rhymes;

rit.

a tempo Climbs up high and drops down low, Just as a mer - ry young tune will go; Then

accel. runs a - way laughing and full of fun, With a heigh - oh - heigh! With a

heigh - oh - heigh! With a heigh - oh - heigh! and the tune is done!

The Listening Woods

(Book Three, p. 36)

Ida Whipple Benham

Rudolph Ganz

Composed for this Series

Not fast ♩. = 54

1. I went to the leaf - y for - est; Not a leaf, not a flow - er was
 2. I looked at the shad - owed mos - ses, And I looked at the nests o - ver -
 3. And long did I wait in si - lence, But I looked and I lis - tened in
 4. At last, like a gen - tle breath - ing, From the Southland a breeze sof - tly

stirred. _____ Still in its nook was the dream - ing brook, And
 head; _____ I watched the brook as it swee - tly dreamed A -
 vain; _____ It seemed the for - est so hushed and still Would
 blew, _____ And said, "The lit - tle wood peo - ple all Are

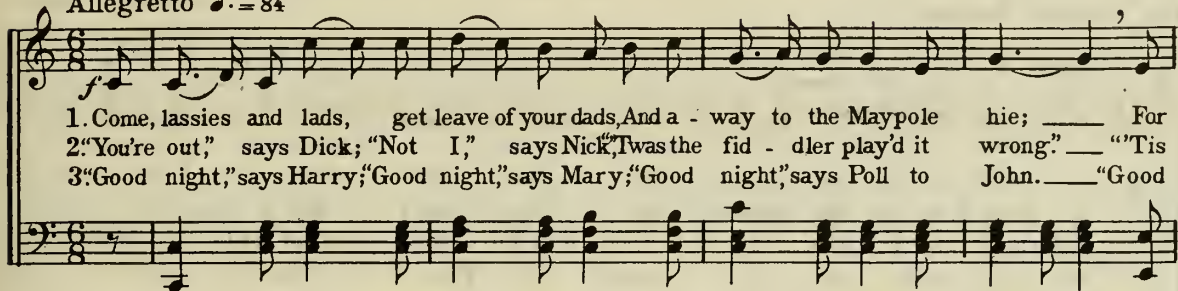
still the nes - ting bird, _____ And still the nes - ting bird. _____
 lone in san - dy bed, _____ A - lone in san - dy bed. _____
 nev - er wake a - gain, _____ Would nev - er wake a - gain. _____
 list - 'ning, child, like you, _____ Are list - 'ning, child, like you" _____

Come, Lassies and Lads

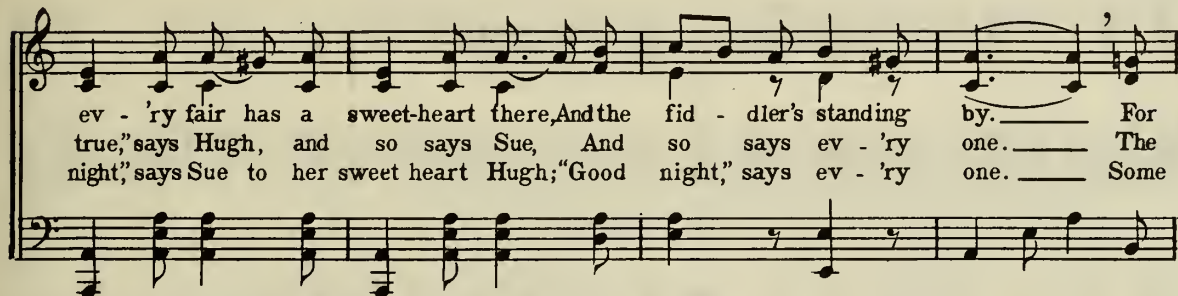
From *The Westminster Drollery, 1672* (Book Three, p. 37)

English Folk Song

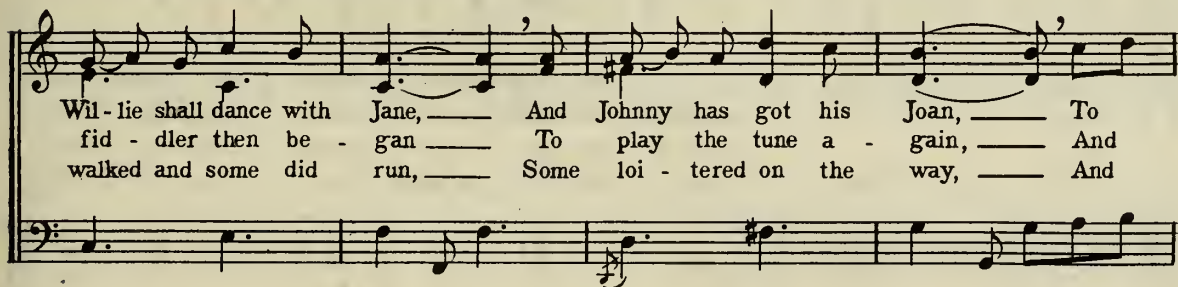
Allegretto ♩. = 84



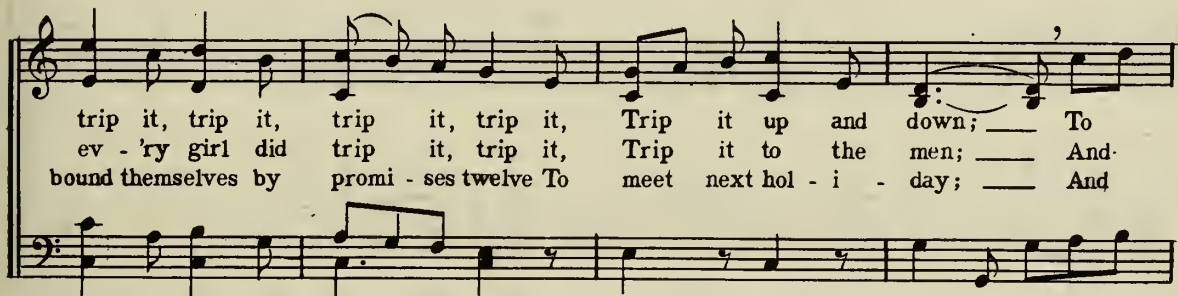
1. Come, lassies and lads, get leave of your dads, And a - way to the Maypole hie; ___ For
 2. "You're out," says Dick; "Not I," says Nick; 'Twas the fid - dler play'd it wrong; ___ "Tis
 3. "Good night," says Harry; "Good night," says Mary; "Good night," says Poll to John. ___ "Good



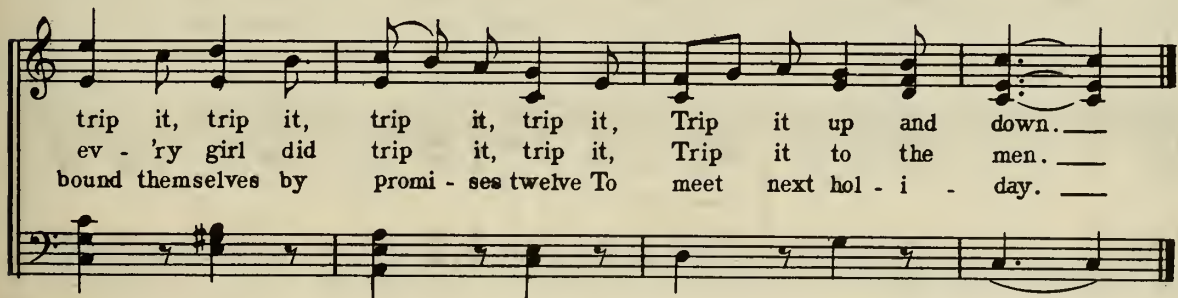
ev - 'ry fair has a sweet-heart there, And the fid - dler's standing by. ___ For
 true," says Hugh, and so says Sue, And so says ev - 'ry one. ___ The
 night," says Sue to her sweet heart Hugh; "Good night," says ev - 'ry one. ___ Some



Wil - lie shall dance with Jane, ___ And Johnny has got his Joan, ___ To
 fid - dler then be - gan ___ To play the tune a - gain, ___ And
 walked and some did run, ___ Some loi - tered on the way, ___ And



trip it, trip it, trip it, trip it, Trip it up and down; ___ To
 ev - 'ry girl did trip it, trip it, Trip it to the men; ___ And
 bound themselves by promi - ses twelve To meet next hol - i - day; ___ And



trip it, trip it, trip it, trip it, Trip it up and down. ___
 ev - 'ry girl did trip it, trip it, Trip it to the men. ___
 bound themselves by promi - ses twelve To meet next hol - i - day. ___

Clang! Clang! Clang!

Abbie Farwell Brown

(Book Three, p.38)

Allyre Bureau

From the French

Allegro deciso ♩ = 120

1. Clang! Clang! Clang! The an - vil sound - ing; Clang! Clang! Clang! The forge fire glows. Clang! Clang!
2. Clang! Clang! Clang! Resounds the ham - mer. Clang! Clang! Clang! The flame as - cends. Clang! Clang!

Clang! The hammer pounding, Clang! Clang! Clang! With shaping blows.
Clang! A migh - ty clamor! Clang! Clang! Clang! The met - al bends.

Fine

p
Fine

D

Forge the met - al fas - ter and fas - ter! Mak - ing man the migh - ty mas - ter; Round the
Beat the sword to hap - pi - er us - es; Haste the end of war's a - bus - es; Forge the

D.C.

world to brace it the strong-er, Pow'r of steel and i - ron goes.
plow, the ship, and the rail - road, Peace - ful bonds that make all friends.

D.C.

On the Ling, Ho!

(Book Three, p. 39)

Björnstjerne Björnson

Halfdan Kjerulf

$\text{♩} = 116$

1. Sly reynard lay by the dusky pine, On the ling, ho! on the ling, ho! And
2. Sly reynard leaped from the dusky pine, On the ling, ho! on the ling, ho! And

bun-ny sported in the summer shine, On the ling, ho! on the ling, ho! And
snapped up bun-ny in the summer shine, On the ling, ho! on the ling, ho! And

oh, 'tis mer - ry, when moon is high, To frisk and trip 'neath the
oh, 'tis mer - ry, to feast at ease, To spring and scamper, when

bright summer sky On the ling, ho! On the ling, ho! Tra, la la la la!
no - bo - dy sees, On the ling, ho! On the ling, ho! Tra, la la la la!

Naples

(Book Three, p. 40)

Italian Folk Song

Abbie Farwell Brown

From the Italian

In waltz time ♩ = 52

The piano introduction consists of two systems of music. The first system shows a treble clef staff with a key signature of one sharp (F#) and a 3/8 time signature. The second system shows a grand staff (treble and bass clefs) with the same key signature and time signature. The music is marked with a piano (*p*) dynamic.

dolce

1. Dome of az-ure sky O'er sea of az-ure! Land where moments fly In
 2. Gar-dens near the sky With gleam-ing foun-tains; Vine-yards climbing high The
 3. Here up-on a hill A fair-y pal-ace; There a sil-ver rill Di-

The vocal melody is written in a treble clef with a key signature of one sharp and a 3/8 time signature. The piano accompaniment is in a grand staff. The lyrics are aligned with the notes.

dream-y pleas-ure! Ev-er dear to me Your fra-grant
 migh-ty moun-tains; Treas-ure fair to see Your gar-ners
 vides the val-leys; Cav-erns in the sea Of az-ure

The vocal melody continues in the treble clef. The piano accompaniment continues in the grand staff.

hours, _____ Land of flow'rs, O Na-ples dear!
 hold, _____ Fruit of gold, O Na-ples dear!
 blue, _____ Fair to view, O Na-ples dear!

Fine

The vocal melody concludes in the treble clef. The piano accompaniment concludes in the grand staff. The word "Fine" is written at the end of the system.

A

Sweet the summer breeze That blows so gen - tly;
 Pur - ple grapes to eat So rich and juic - y;
 There a moun - tain stands With heart all burn - ing;

mf

D. S. *rall.* *D. S.*

Soft the hum of bees In or - ange bow'rs. Tra la la la la!
 Figs and al - monds sweet, A store un - told. Tra la la la la!
 Guar - dian of the lands, So bright of hue. Tra la la la la!

Near Autumn

(Book Three, p. 42)

Laurence Alma-Tadema

Horatio Parker

Composed for this Series

$\text{♩} = 63$

1. Red ap - ples in the leaves, Red Rob - in on the bough, The
 2. White foam a - long the sea, White mist up - on the dawn, No
 3. Black - bird is si - lent, lone, Black - ber - ry decks the spray; And

A

oats are all in sheaves; Where's sum - mer now?
 flow - er for the bee; 'Tis sum - mer gone.
 au - tumn's breath has blown Up - on the day.

The Snowflakes

(Book Three, p. 41)

Wilbur Weeks

Neapolitan Song

Allegretto $\text{♩} = 84$

When o'er the fields the snow - flakes Are fall - ing, are fall - ing, I
o'er the fields the snow - flakes Are fall - ing, are fall - ing, I

watch them slow - ly drif - ting, The dis - tant lands re - call - ing; Where spic - y breez - es
nev - er miss the springtime Or mer - ry birds a - call - ing. The si - lent snowflakes

stray - ing Thro' orchards flow - er - la - den, A - mong the branches play - ing, Bring
blow - ing Re - call the dis - tant coun - tries, Where fragrant winds are strow - ing The

1
2
down the flow - er snow. When
earth with blos - som snow. When o'er the fields the snow - flakes Are

fall - ing, are fall - ing, My fan - cies are re - call - ing The land of blossom snow.

Ye Olden Christmas

(Book Three, p. 43)

Seymour Barnard

French Christmas Carol

Allegro leggiero $\text{♩} = 132$

1. Now comes the time for hol - ly And mis - tle - toe; Now
 2. Now comes the time for laugh - ter, For catch and jest; Let

p

comes the time for fol - ly, Bid wis - dom go.
 ca - pers fol - low af - ter; To dance is best.

C

Hith - er, ye waits, And hie, ye mer - ry mum - mers! A
 Light, light of foot, A trip - trip - trip the meas - ure; While

legato
a
legato
più dolce

gree - ting for all com - ers; Ye home - less strangers, ho!
 time al - low - eth pleas - ure, Trip - trip, thou wel - come guest.

Tree-Top Mornings

Ethelwyn Wetherald

(Book Three, p. 44)

Peter Christian Lutkin

Composed for this Series

Vivace $\text{♩} = 120$

1. *mf* How I like the tree-top mornings in the ear-ly, ear-ly spring! There's a
 2. Oh, what fun on tree-top mornings in the ear-ly, ear-ly spring! When the

p, c

p

stea-dy sound of roaring Like a score of rivers pouring, Or a hundred giants snoring, Or a
 wind is loud as thunder, And it snaps the boughs a-sun-der, And it lifts you up from under, Just to

cresc. f

thousand birds upsoaring. There's a rattle as of battle and a sort of splendid swing Of the
 run zig-zag and wonder At the hurry and the scurry that such windy mornings bring; At the

ff

branches and the curtains and of almost ev-'ry-thing. Oh, I love the tree-top
 flapping and the slapping of the clothesline on the wing. Oh, I love the tree-top

morn - ings in the ear - ly, ear - ly spring!
 morn - ings in the ear - ly, ear - ly spring! In the ear - ly, ear - ly spring!

The score consists of a vocal line and a piano accompaniment. The vocal line has two endings, marked '1' and '2'. The piano accompaniment features a steady bass line and chords in the right hand.

Robin Goodfellow

(Book Three, p. 45)

Ancient English Song

$\text{♩} = 160$

From O - ber - on in fair - y - land, The King of Ghosts and Shad - ows, there,

The score is in 4/4 time. It features a vocal line and a piano accompaniment. The piano accompaniment has a simple bass line and chords in the right hand.

Mad Robin, I, at his command, Am sent to view the night sports here.

The score continues with a vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the previous system.

a

What rev - el rout is kept a - bout In ev - 'ry cor - ner where I go? I

The score continues with a vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the previous systems.

will o'er - see and mer - ry be, And make good sport with ho! ho! ho!

The score concludes with a vocal line and piano accompaniment. The piano accompaniment maintains the same rhythmic pattern as the previous systems.

The Fisherman's Prayer

(Book Three, p. 47)

Louise M. Bray

From the Swedish

A. M. Myrberg

Poco Allegretto $\text{♩} = 60$

mf

1. Si - lence o - ver all, while the moon her
2. Si - lence on the deep, where the fish - er's

B \flat

course is keep - ing, Shi - ning bright and clear out of the midnight sky;
boat is ly - ing; Wave - lets lap her keel, ligh - tly they sink to rest.

p *E \flat*

Moth - er Earth be - low, 'neath the heav'n - ly blue is sleep - ing;
Sit - ting calm - ly there, gaz - ing in - to space and sigh - ing,

G

Count - less stars are peep - ing from their home on high.
Swee - tly sings the boat - man, lulled on o - cean's breast.

mf

E \flat

Hear ——— my prayer!

Hear, ho - ly Father, my prayer! Ho - ly Fa - ther, hear my prayer!

Fa - ther of fish - er - folk, keep me 'neath thy shelt - 'ring care. ———

Naughty Lisette

(Book Three, p. 46)

Abbie Farwell Brown

From the French

French Folk Song

Con moto ♩ = 80

1. Lead-ing my lambs thro' pastures wide, Skip-ping a - long so
2. "Lit-tle Lis-ette has eyes of blue, Hair that is bright and

glad - ly, One lone-ly shepherd boy I spied, Who told his sto - ry sad - ly:
yel - low; If she were on - ly kind and true, But she tor - ments a fel - low!

G
"Fair is Lis - ette and good to see, Sweet as the mea - dow po - sies;
Fair is Lis - ette they all a - gree, Though she is cold and haugh - ty.

Ah! Full of pains to me, Like thorn - y bri - ar ro - ses.
No, nev - er fair to me, Lis - ette is cross and naugh - ty!"

The Dance of the Fairies

171

Ella Broes van Heekern

(Book Three, p. 49)

E. R. Kroeger

Composed for this Series

Tempo di Valse ♩ = 132

1. The nigh-tin-gale sang, "O you fair - y band, Come merrily dance o'er the flowery land, For the
2. The solemn gray owl in the old, old tree He wink'd and he blink'd and said, "What do I see! In this

mf

mf

This system contains the first two staves of music. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 3/4. The first staff begins with a melody starting on G4. The piano accompaniment consists of chords and single notes in the right and left hands.

crescent moon hangs low to - night And the twinkling stars will lend their light!" Then
twi - light dim my eyes are bright; 'Tis the fire - fly's ball that's here to - night." Then

F# *B*

This system continues the vocal and piano parts. The vocal line has a melisma on "to - night" and a key change to B major. The piano accompaniment follows the vocal line with chords and moving lines.

Vivo ♩ = 152

hand in hand they gay - ly swing, Each elf - in pair with gauz - y wing; A -

legato *f* *E*

This system begins with a tempo change to "Vivo" and a new time signature of 4/8. The vocal line starts with a melody on "hand in hand". The piano accompaniment features a more active, rhythmic pattern. The key signature changes to E major.

round they go in whirl - ing dance, Forward and backward and then advance.

B

This system continues the "Vivo" section. The vocal line has a melisma on "whirl - ing dance". The piano accompaniment maintains the rhythmic energy. The key signature changes to B major.

A Hymn

(Book Three, p. 48)

Laura E. Richards

Horatio Parker

Composed for this Series

Andantino $\text{♩} = 54$

1. For all the pleasant things I see, I must give thanks, dear Lord, to Thee! The
 2. The rob - in in the leaf - y tree Sings, "Praise!" and "Praise!" and "Praise to Thee!" The

bend - ing sky, so blue, so bright, The dais - y mea - dows green and white, The
 sea gull on the waves a - float Still ut - ters "Praise!" with harsh - er note. In

The sky so blue and bright, The dais - y mea - dows green and white,
 The gull on waves a - float Still ut - ters "Praise!" with harsh - er note.

sil - ver moon and gol - den sun; 'Tis
 ev - 'ry voice of beast or bird Their

The sil - ver moon and gol - den sun; 'Tis
 In ev - 'ry voice of beast or bird Their

Thou ——— hast made them ——— ev - 'ry one, ev - 'ry one. —
 love ——— and thanks may ——— still be heard, still be heard.

Thou ——— hast made, 'tis Thou hast made them ev - 'ry one, ev - 'ry one. —
 love ——— and thanks, their love and thanks may still be heard, still be heard. —

Evening Hymn

(Book Three, p.52)

Nellie Poorman

J. Neander

$\text{♩} = 72$

1. Fa-ther in Heav-en, our voic-es are joy-ful-ly ring - ing;
 For all Thy kind-ness our thanks we are grate-ful-ly bring - ing;

2. Give us, O Fa-ther, the will to do right on the mor - row;
 Thoughtful and lov-ing, may we bring our comrades no sor - row.

Un - der Thy care safe shall we be ev - 'ry - where;
 Oh, may we be ev - er - more pleas - ing to Thee;

Hear the glad hymns we are sing - ing.
 Of Thy great strength, may we bor - row.

The Seven Swan Ladies

Richard Aldington

(Book Three, p. 50)

Walter Morse Rummel

Composed for this Series

Sadly, but not too slowly ♩ = 80

Last night the flow'ring hay - fields lay thick and smooth and green; But a

great ring now is bro - ken where the sil - ver wil - lows lean. For at

dawn the Seven Swan La - dies, who live in a tow - er of snow, Flew

down to the flow'r-ing hay-fields and danced in the morn-ing glow. —

Their white feet broke the

espressivo *pp*

gras - ses and the red flowers and the gold;

a *A little slower*

But we slept, and the Sev - en Swan La - dies

distant *A little slower*

Flew home to the ice and the cold.

sustained

sub 8

A Tree-Top Duet

(Book Three, p. 51)

Marshall Bartholomew

Composed for this Series

Animato $\text{♩} = 144$

A bob-o-link and a

chick-a-dee-dee Sang a sweet du-et in an ap-ple tree. 'When I'm in good voice,' said the

chick-a-dee-dee, 'I can sing like you to high C, high C. But I've caught such a cold that for

love or for gold, I can on-ly sing 'Chick-a-dee, Chick-a-dee!' I can on-ly sing 'Chick-a-

dee - dee - dee! "

National Hymn

(Book Three, p. 52)

D. C. Roberts

Horatio Parker

$\text{♩} = 120$

1. God of our fathers, whose al - migh - ty hand Leads forth in
 2. Thy love di - vine hath led us in the past; In this free
 3. From war's a - larms, from dead - ly pes - ti - lence, Be Thy strong
 4. Re - fresh Thy peo - ple on their toil - some way, Lead us from

beau - ty all the star - ry band Of shi - ning worlds in
 land by Thee our lot is cast; Be Thou our ru - ler,
 arm our ev - er sure de - fence; Thy true re - lig - ion
 night to nev - er - end - ing day; Fill all our lives with

splendor thro' the skies, Our grate - ful songs be - fore Thy throne a - rise.
 guardian, guide, and stay, Thy word our law, Thy paths our cho - sen way.
 in our hearts in - crease, Thy boun - teous goodness nourish us in peace.
 love and grace di - vine, And glo - ry, laud, and praise be ev - er Thine.

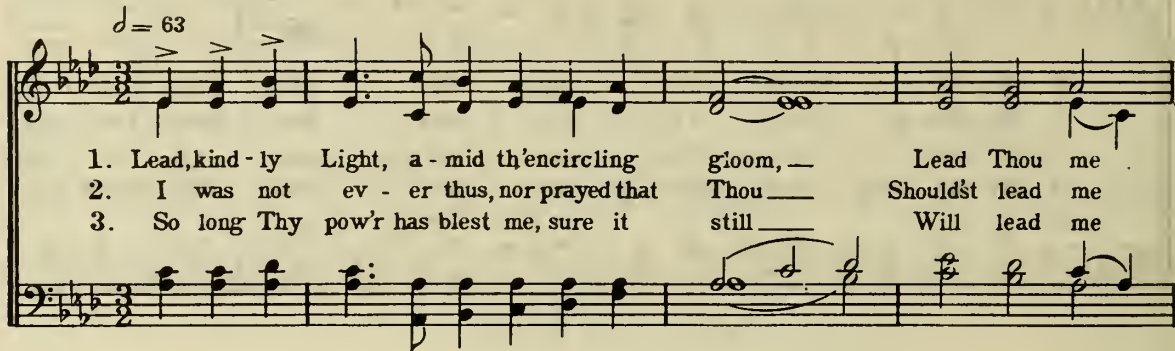
Lead, Kindly Light

(Book Three, p. 53)

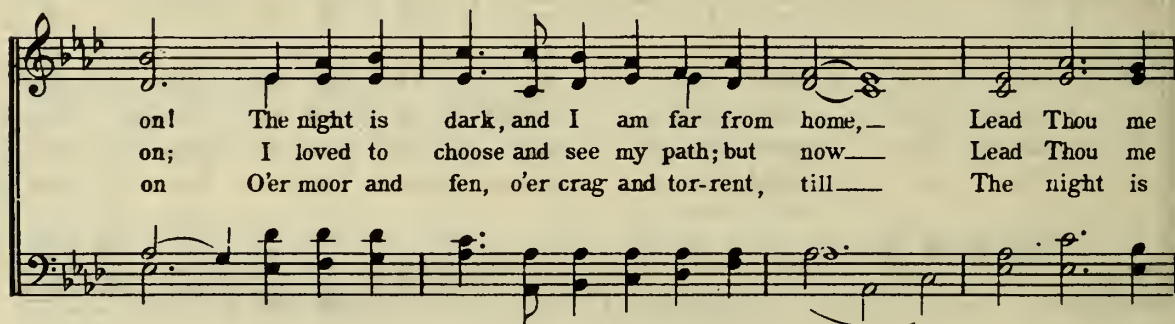
John Henry Newman

John B. Dykes

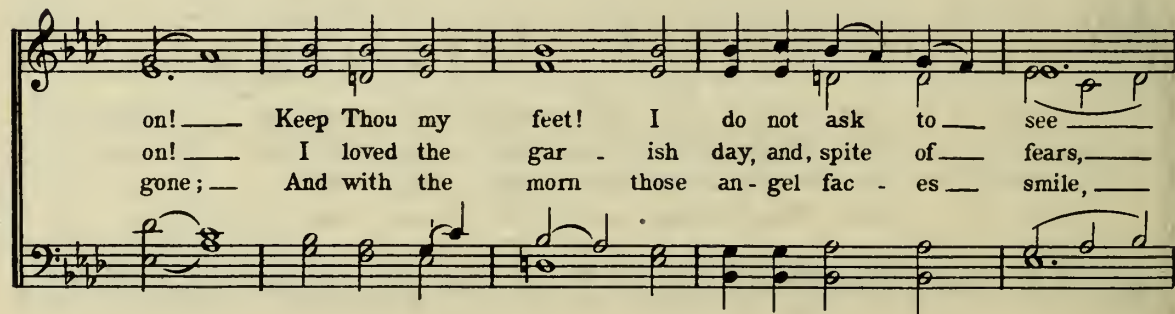
$\text{♩} = 63$



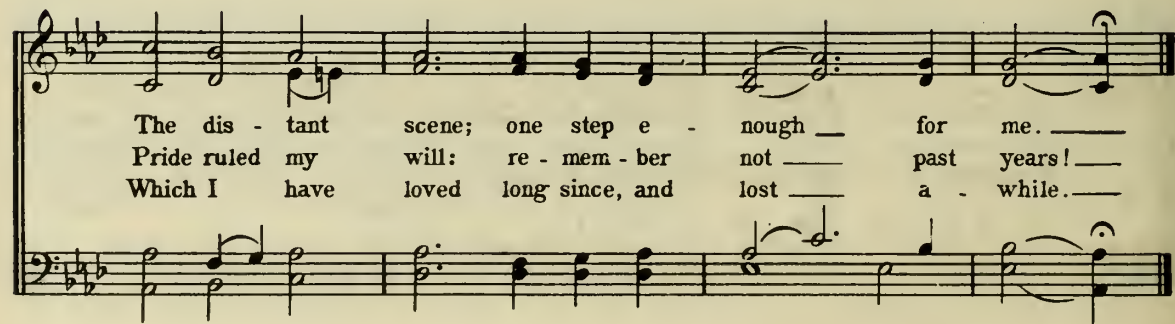
1. Lead, kind - ly Light, a - mid th'encircling gloom, — Lead Thou me
 2. I was not ev - er thus, nor prayed that Thou — Shouldst lead me
 3. So long Thy pow'r has blest me, sure it still — Will lead me



on! The night is dark, and I am far from home, — Lead Thou me
 on; I loved to choose and see my path; but now — Lead Thou me
 on O'er moor and fen, o'er crag and tor-rent, till — The night is



on! — Keep Thou my feet! I do not ask to — see —
 on! — I loved the gar - ish day, and, spite of — fears, —
 gone; — And with the morn those an - gel fac - es — smile, —



The dis - tant scene; one step e - nough — for me. —
 Pride ruled my will: re - mem - ber not — past years! —
 Which I have loved long since, and lost — a - while. —

Father and Friend

(Book Three, p. 54)

Sir John Bowring

Horatio Parker

$\text{♩} = 60$

1. Fa - ther and Friend, Thy light, Thy love, Beam - ing thro'
 2. Thy voice we hear, Thy pres - ence feel, Whilst Thou, too
 3. We know not in what hal - lowed part Of the wide
 4. Thy chil - dren shall not faint nor fear, Sus - tained by

all Thy works, we see; Thy glo - ry gilds the
 pure for mor - tal sight, In - volved in clouds, in -
 heav'ns Thy throne may be; But this we know, that
 this de - light - ful thought: Since Thou, their God, art

heav'ns a - bove, And all the earth is full of Thee.
 vis - i - ble, Reign - est, the Lord of life and light.
 where Thou art, Strength, wis - dom, good - ness dwell with Thee.
 ev - 'ry - where, They can - not be where Thou art not.

Refrain for all Stanzas

Thy glory gilds the heav'ns a - bove, And all the earth is full of Thee.

Kathleen Aroon

(Book Three, p. 55)

Mrs. Crawford

Franz Abt

Andante $\text{♩} = 76$

mf Why should we par - ted be, Kath-leen A - roon! When thy fond heart's with me?
 2. Give me thy gen - tle hand, Kath-leen A - roon! Come to the hap - py land,
 3. Why should we par - ted be, Kath-leen A - roon! When thy fond heart's with me?

mf Kath-leen A - roon! Come to those gol - den skies; Bright days for
 Kath-leen A - roon! Come o'er the waves with me; These hands shall
 Kath-leen A - roon! Oh, leave these weep - ing skies, Where man a

us may rise; Oh, dry those tear - ful eyes, Kath - leen A - roon!
 toil for thee; This heart will faith - ful be, Kath - leen A - roon!
 mar - tyr dies; Come, dry those weep - ing eyes, Kath - leen A - roon!

p *molto legato* *p* *mf* *p* *marcato*

poco rit. *p* *poco rit.* *p*

Cossack Song

(Book Three, p. 56)

Seymour Barnard

Russian Folk Song

Allegro moderato $\text{♩} = 132$

1. Trot! Trot! Trot! Trot! Men and horse a lus - ty lot! Fly! Fly!
 2. Trot! Trot! Trot! Trot! Ev - er on - ward, pausing not! Beat! Beat!

p

Fly! Fly! Fight-ing le-gions ri-ding by! Cos - sack, Cos - sack,
Beat! Beat! I - ron hoof on ci - ty street! Cos - sack, Cos - sack,

Whither ride thy hordes a - way? Ev - er on - ward, Ev - er onward, night and day!
Naught thy ri - ding hosts can stay, Rush - ing on - ward, Ev - er onward, far a - way!

In the Lists

(Book Three, p. 60)

Seymour Barnard

Ancient Gaelic Song

Maestoso $\text{♩} = 152$

Knight er - rant bold, with a crest of gold; Young gal-lant gay, with a plume of gray; Or

black knight dread, with a gui-don red; Who'll vic - tor be in the lists to - day?

The Singers of the Sea

Josephine Pollard

(Book Three, p. 56)

English Folk Song

$\text{♩} = 152$

Oh, ma-ny voic-es has the sea! A — cho-rus of rare mel - o - dy. The sol-emn bass, the

ligh-ter tone, Are blent in tune-ful u - ni-son, With-out a — dis-cord; soum-ding high A -

bove the lark that sweeps the sky, Or strik-ing with tu - mul-tuous roar A- gainst the frowning rocky shore.

D

G

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked as quarter note = 152. The score is divided into three systems. The first system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The second system contains the second line of the vocal melody and the next two staves of the piano accompaniment, with a 'D' chord marking above the vocal line. The third system contains the third line of the vocal melody and the final two staves of the piano accompaniment, with a 'G' chord marking above the vocal line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

The Lincolnshire Poacher

Traditional

(Book Three, p. 57)

English Folk Song

Jovially $\text{♩} = 96$

1. When I was bound ap - prentice boy In fair-est Lin-coln - shire, Full well I served my
2. Suc-cess to ev - 'ry gen-tle-man That lives in Lin-coln - shire! Suc-cess to ev - 'ry

ff

Ped.

Detailed description: This is a musical score for a song. It features a vocal line and a piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 6/8. The tempo is marked as quarter note = 96. The score is divided into two systems. The first system contains the first line of the vocal melody and the first two staves of the piano accompaniment. The second system contains the second line of the vocal melody and the final two staves of the piano accompaniment. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The first system has a 'ff' dynamic marking and the second system has a 'Ped.' marking.

mas - ter For more than sev - en year; — Till I took up to poach - ing, As
poach - er That wants to sell a hare! — Bad luck to ev - 'ry keep - er That

you shall quickly hear. Oh! 'tis my de - light on a shi - ning night, In the season of the year!
will not sell his deer! Oh! 'tis my de - light on a shi - ning night, In the season of the year!

A Word

(Book Three, p. 58)

May Morgan

Peter Christian Lutkin

Composed for this Series

Moderato $\text{♩} = 84$

A word's a grievous thing A - cross the world to go, To find a mer - ry

heart And leave it full of woe. A word's a glad - some thing To trav - el swift as

light, To find a heav - y heart And leave it gay and bright.

The Old Apple Tree

(Book Three, p. 58)

Nathan Haskell Dole

Hungarian Folk Song

Vivo $\text{♩} = 92$

1. Lone - ly by the orchard side, Where the land sweeps free and wide,
2. O - ver it the lus - ty Spring Fra - grant gar - lands used to fling;

Stands the old tree, gnarled and dried, Once the far - mer's joy and pride;
Still the rob - ins gay - ly sing, Tho' no leaves to bran - ches cling.

Now its glo - ry's crown has died. Why could not its joy a - bide?
Now 'tis on - ly good to bring To the fire - place, poor old thing!

The Nightingale

(Book Three, p. 59)

Traditional

English Folk Song

With sadness $\text{♩} = 84$

with sadness

1. My love he was a far-mer's son, hm, hm, hm, hm, When
 2. His fa-ther did con-trive it so, hm, hm, hm, hm, That
 3. The four-teenth of No-vem-ber last, hm, hm, hm, hm, The
 4. The ve-ry night my love was lost, hm, hm, hm, hm, Ap-
 5. "O love-ly Nan-cy, cease sur-prise, hm, hm, hm, hm; In
 6. I raised my head with star-tled cry, hm, hm, hm, hm; His
 7. My fa-ther's dwell-ing I'll for-sake, hm, hm, hm, hm, And

first my ten-der heart he won, hm, hm, hm, hm; His love to me he
 this young lad to sea should go, hm, hm, hm, hm; He told the press-gang
 wind it blew a bit-ter blast, hm, hm, hm, hm; My love was in the
 peared to me his dead-ly ghost, hm, hm, hm, hm, In sail-or's dress and
 Bis-cay's Bay my bo-dy lies, hm, hm, hm, hm, With all my mates who
 pal-lid ghost from me did fly, hm, hm, hm, hm; I lit-tle tho't when
 far a-way my way I'll take, hm, hm, hm, hm; By lone-some wood or

*p**p*

did re-veal, hm, hm, hm, hm, But lit-tle tho't of the Nigh-tin-gale.
 not to fail, hm, hm, hm, hm, To press my love for the Nigh-tin-gale.
 dread-ful gale, hm, hm, hm, hm, And he went down in the Nigh-tin-gale.
 vis-age pale, hm, hm, hm, hm, And told his fate in the Nigh-tin-gale.
 once set sail, hm, hm, hm, hm, On board the ill-fa-ted Nigh-tin-gale."
 he set sail, hm, hm, hm, hm, He'd end his days in the Nigh-tin-gale.
 dis-tant vale, hm, hm, hm, hm, I'll mourn his fate in the Nigh-tin-gale.

p

Patriotic Hymn

(Book Three, p. 61)

May Morgan

W. Otto Miessner

Composed for this Series

With majesty ♩ = 80

1. O land our fa - thers loved and served, And by their loy - al -
 2. With fer - vor deep and joy - ous praise, Un - to our fa - thers'
 3. May jus - tice be thy con - stant guide, And pu - ri - ty with
 4. From foes with - out and foes with - in, From lust of pow'r and

ty pre - served, May we to thee as faith - ful prove And
 God we raise A prayer that thou mayst ev - er be A
 thee a - bide; May peace and plen - ty ev - er - more On
 se - cret sin, God keep thee safe from year to year, O

thee as tru - ly love, And thee as tru - ly love.
 ref - uge for the free, A ref - uge for the free.
 thee their bless - ings pour, On thee their bless - ings pour.
 Fa - ther - land most dear, O Fa - ther - land most dear.

The Fountain and the Birds

(Book Three, p. 62)

Ethel B. Howard

Swedish Folk Song

♩ = 112

1. See the crys - tal, spar - kling foun - tain play, High a - loft a veil of
 See, a - cross the lawn, a rain - bow spray, Trem - bling bright, on ev - 'ry

2. See the flit - ting, chirp - ing songsters gay, Round the foun - tain brim in
 Birds will lin - ger here the live - long day, Swee - tly with the fall - ing

1 sil-ver fling - ing; blade is cling - ing. Tin - kling foun - tains, flash - ing,
cir-cles wing - ing; wa - ters sing - ing. Feath - 'ry wings are drip - ping,

2

Fall in sil - ver splash - ing, Drops of dia - monds dash - ing In the sun - light.
Dain - ty breasts are dip - ping, Ti - ny bills are sip - ping In the sun - light.

Back of the Bread

(Book Three, p. 62)

Peter Christian Lutkin

Composed for this Series

$\text{♩} = 72$
Back of the bread is the snow - y flour; Back of the flour is the mill;

Back of the mill the grow - ing wheat Nods on the breez - y hill;

O - ver the wheat is the glow - ing sun, Rip - ping the heart of the grain; A -

bove the sun is the gra - cious God, Send - ing the sun - light and rain.

Song of the Winds

(Book Three, p. 63)

May Morgan

Fast ♩ = 120

W. Otto Miessner

Composed for this Series

ff-p

The piano introduction consists of two staves. The right hand features a rhythmic pattern of eighth notes with various accidentals (sharps, naturals, flats) and slurs. The left hand provides a harmonic accompaniment with chords and single notes.

f

1. Blow, north wind, blow! Bring _____ the snow!
 2. Blow, south wind, blow! Melt _____ the snow!

f

The vocal line begins with a melodic phrase in the treble clef. The piano accompaniment continues with a steady eighth-note accompaniment in the right hand and chords in the left hand.

Bring the bright and fros - ty days; Bring the ska - ting and the sleighs;
 Bring a - gain the hum - ming bees; Bring the birds and bud - ding trees;

The vocal line continues with a melodic phrase. The piano accompaniment maintains the eighth-note accompaniment in the right hand and chords in the left hand.

Blow! _____ Blow! _____ Blow! _____ Blow, north wind,

rit. e dim.

lunga pausa *rit. e dim.*

The vocal line concludes with a melodic phrase. The piano accompaniment features a final chord in the right hand and a melodic line in the left hand. The tempo and dynamics markings indicate a gradual deceleration and softening.

blow! Blow, south wind, blow!

Slower brillante l.h.

ff

Ped. *

Winter Clouds

(Book Three, p. 64)

Margaret Aliona Dole

Hungarian Folk Song

Tempo di marcia ♩ = 96

1. Clouds are roll-ing fast a-cross the win - ter sky, Balls of film - y
 2. How the sun-light fil-ters thro' the clouds of gold, O - ver val-leys

down, like swans, are floa - ting by — Birds, that glide a - long a riv - er,
 deep and moun-tains high up - rolled! On the fields of snow the creep-ing

wild and free, Or like gulls when res-ting on a great blue sea;
 shad - ows fall — Shadows blue of tree and cloud and moun - tain wall;

Bright their soft white feathers gleam as forth they fly!
 Yet the cloud and sky and sun-light are too cold!

f 1 2

The Dandelions

Helen Gray Cone

(Book Three, p. 68)

George W. Chadwick

Composed for this Series

Allegretto $\text{♩} = 84$

1. Up - on a show-ry night and still, With -
 2. We care - less folk the deed for-got, Till

out a sound of warn - ing, A troop - er band sur -
 one day, i - dly walk - ing, We marked up - on the

prised the hill, And held it in the morn - ing.
 self-same spot A crowd of vet - rans talk - ing;

We were not wak'd by bu - gle notes; No cheer our dreams in -
 They shook their trem - bling heads and gray With pride and noise - less

va - ded; And yet at dawn, their yel - low coats On the green — slope pa -
 laughter, When well - a - day, they blew a - way, And we ne'er — met them

Yet their
 When they

ra - ded.
 af - ter.

The Comet

Oliver Wendell Holmes

(Book Three, p.76)

Margaret Ruthven Lang

Composed for this Series

Andantino $\text{♩} = 80$

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in 2/4 time and G major. The piano accompaniment is in 2/4 time and G major. The tempo is Andantino with a quarter note equal to 80 beats per minute. The first vocal staff begins with a rest followed by a half note G4 and a quarter note A4, both marked *mf*. The piano accompaniment begins with a half note G2 and a half note G3, both marked *f*. The system concludes with a half note G4 and a quarter note A4, both marked *mf*.

The second system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "com - et! He is on his way, And sing - ing as he flies; The". The piano accompaniment continues with chords and single notes. The system concludes with a half note G4 and a quarter note A4, both marked *mf*.

The third system of the musical score continues the vocal and piano parts. The vocal staves have lyrics: "whiz - zing plan - ets shrink be - fore The spec - tre of the skies. Ah!". The piano accompaniment continues with chords and single notes. The system concludes with a half note G4 and a quarter note A4, both marked *mf*.

well may re - gal orbs burn blue, And sa - tel - lites turn pale;

Ed. *

Broad

f

Ten mil - lion cu - bic miles of head! _____

f

Broad

f

Ten bil - lion leagues of tail! _____

sfz

Cradle Song

(Book Three, p. 87)

Franz Schubert

Claudius

$\text{♩} = 42$

p

1. Slum - ber, slum - ber, ten - der lit - tle flow - er, Moth - er's lov - ing care
 2. Slum - ber, slum - ber, lit - tle fa - ded flow - er, Still doth moth - er's
 3. Slum - ber, slum - ber, lit - tle an - gel flow - er, Tho' thou li - est

p

pp

doth a - round thee twine; Sweet and rest - ful be — this hour, —
 love a - round thee glow; Stron - ger is — it than death's power, —
 'neath the mos - sy sod, Thou shalt wake in ro - sy bow - er;

p *f*

p *f*

p *dim.*

Sooth - ing fall this lul - la - by of mine.
 Guar - ding thee wher - eer thy spir - it go.
 Ro - ses grow a - round the throne of God.

p *dim.*

dim.

The Minuet

(Book Three, p. 88)

W. A. Mozart

$\text{♩} = 63$
p

1. When dames wore hoops and powdered hair, And ve - ry strict was et - i - quette;
 2. O - ver his la - dy's outstretch'd hand Each gal-lant bends right grace-ful-ly;

G

When men were brave and la - dies fair, They danc'd the min - u - et.
 Gra - cious of mien, with man-ner grand, She sweeps a cour - te - sy.

C

mf

Slip - pers, highheeled with poin - ted toe, Trod state-ly meas - ures to and fro.
 Our whirl - ing steps of mod - ern days Those lords and la - dies would a - maze,

cresc.

Quite demure, se - date, and bow - ing low They danced the min - u - et.
 Yet the min - u - et we still must praise For grace and dig - ni - ty.

Brave of Heart and Warriors Bold

(Book Three, p. 88)

Ancient Calecarlian March

Allegro Moderato $\text{♩} = 80$

1. Brave of heart and war-riors bold, Were the Swedes from time un-told;
2. Song of ma-ny a thou-sand year Rings thro' wood and val-ley clear;

mf *fz*

Breasts for hon-or — ev-er warm, Youth-ful strength in — he-ro arm!
Pic-ture thou of — wa-ters wild, Yet as tears of — mourn-ing mild.

p

G

Blue eyes bright Dance with light, For thy dear green val-leys old.
To the rhyme Of past time, Blend all hearts and lists each ear.

f

e

North! thou gi-ant — limb of earth, With thy friend-ly, home-ly hearth!
Guard the songs of — Swe-dish lore, Love and sing them ev-er-more.

mf

Bosnian Shepherd's Song

(Book Three, p. 89)

Bosnian Folk Song

Moderato $\text{♩} = 72$

p

1. Moun - tains bathed in morn - ing light; Lark's sweet lays to
 2. Maid, than sun - light brigh - ter far, Fair - er than the

work in - vite. Come my flocks, to flow - 'ry mead
 morn - ing star; Lips of hon - ey, cheeks of rose,

Shall your lov - ing shep - herd lead. Come my flocks, to
 Fare ye well till day - light's close! Lips of hon - ey,

flow - 'ry mead Shall your lov - ing shep - herd lead.
 cheeks of rose, Fare ye well till day - light's close!

In Ocean Cave

(Book Three, p. 90)

Alice C. D. Riley
From the Swedish

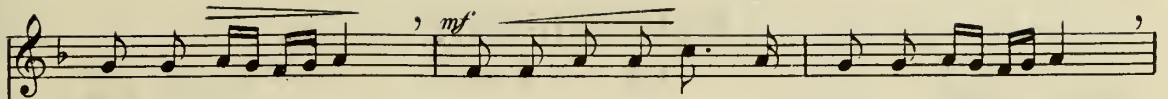
Swedish Folk Song

Moderato ♩ = 69

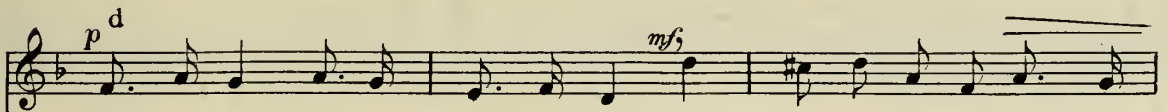
1. Lo! the Sea - King lies in splen - dor deep in
 2. Lo! the Sea - King sweeps his harp strings wild - ly
 3. Lo! the Sun - King rides in glo - ry thro' the

o - cean cave, crys - tal o - cean cave. Lo! the mer - maids
 to a tune, wild - ly throb - ing tune. Love - ly Fre - ya
 morn - ing sky, gilds the morn - ing sky. Lo! the Moon pales,

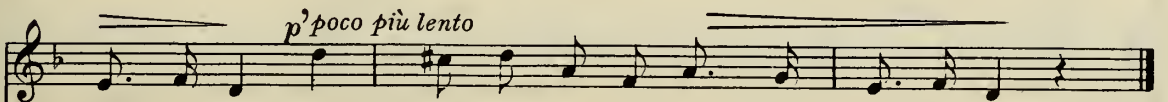
comb their floating, sea - green locks and sing 'neath the o - cean wave. Down and down the Moon her
 hears his call and an - swers with her rune, soft and ten - der rune. Hark! a - cross the wave the
 drops her lan - tern deep where cor - als lie, deep where cor - als lie. Hushed are now the songs, the



sil - ver lan - tern swings While a mys - tic rune my La - dy Fre - ya sings.
 ech - o rolls a - long! There in o - cean cave the Sea - King hears her song.
 songs of mer - maids fair. Where is Fre - ya hid to comb her gol - den hair?



Sings of pearls, white in mil - ky sheen. O La - dy Fre - ya, while your
 Song of pearls, white in mil - ky sheen. O La - dy Fre - ya, while your
 Hark! ah hark! still her love - ly song Floats o'er the wa - ter, e - choes



locks you preen, Sing, sing your song of love - li - ness un - seen!
 locks you preen, Sing, sing your song of love - li - ness un - seen!
 faint and long! O La - dy Fre - ya, sweet your love - ly song!

Dream and Snowflake

(Book Three, p. 91)

William S. Lord

Maurice Moszkowski

Composed for this Series

Molto tranquillo $\text{♩} = 48$ *p*

1. Dear lit-tle boy, my lit-tle boy, So
 2. Dear lit-tle boy, my lit-tle boy, So
 3. Dear lit-tle boy, my lit-tle boy, So

p *z.h.* *sempre legato*

F

sleep - y, So sleep - y! See the soft de - scen - ding snow
 sleep - y, So sleep - y! Close thine eyes; Dost thou not see
 sleep - y, So sleep - y! Dreams and snowflakes down-ward fly;

Red. * *Red.* * *Red.* *

Red. * *Red.* * *

Glanc - ing, danc - ing to and fro, Just to pleas - ure thee, I
 Vis - ions fair as fair can be? They are dreams come down to
 Soon, too soon, they bid good - by, Kiss the earth and mount the

ped. *ped.* *ped.* *ped.* *ped.*

B^b dolce tranquillo

know, Dear lit - tle boy, my lit - tle boy, So
 thee, Dear lit - tle boy, my lit - tle boy, So
 sky, Dear lit - tle boy, my lit - tle boy, So

2 3 1
2
poco rit. *al tempo tranquillo*
ped. * *ped.* *ped.* *ped.*

1 & 2 3 *pp*
 sleep - y, so sleep - y!
 sleep - y, so sleep - y!
 sleep - y, so sleep - y, so sleep - y!
pp

molto p *pp*
ped. * *ped.* * *ped.* * *ped.* *

Sleep, My Child

(Book Three, p. 92)

Ann Underhill

Minnelied

Mässig langsam $\text{♩} = 60$

Now close your eyes, my lit - tle child; Sleep, sleep,

soft and warm. The snow lies deep, the wind is wild, Lie still and dream

rit. Till morn - ing's beam; *a tempo* Sleep safe from cold and storm.

Nightingale, Sweet Nightingale

(Book Three, p. 93)

Russian Folk Song

J. S. Stallybrass

♩ = 63

1. Nigh - tin - gale, sweet nigh - tin - gale, Wild - ly — war - bling
2. Once you lov'd to — sing to — me, Once my heart was

nigh - tin - gale! Whith - er — would you wing your flight,
fresh and free; Now to — me that cru - el strain

p What young heart make glad to - night? Nigh - tin - gale,
Calls those qui - et hours a - gain. Nigh - tin - gale, *f*

nigh - tin - gale, *mf* Swee - tly mourn - ful nigh - tin - gale!
nigh - tin - gale, Swee - tly mourn - ful nigh - tin - gale!

At the Forge

(Book Three, p.94)

Seymour Barnard

From the French

V. Miry

♩ = 84

First system of piano accompaniment. Treble clef, bass clef, 2/4 time signature. The music is in B-flat major. The first measure is marked with a forte (*f*) dynamic. The piece begins with a series of eighth-note chords in the right hand and a steady eighth-note bass line in the left hand.

Vocal line for the first system. Treble clef, 2/4 time signature. The melody is in B-flat major. It begins with a mezzo-forte (*mf*) dynamic and a fermata over the first note. The melody consists of eighth and quarter notes.

1. At the forge, fel-lows! Blow, blow ye bel-lows! Steel so stout, glowing, Yields, yields to you.
2. Blow the forge, fel-lows! Roar, roar ye bel-lows! Now the base met-al Glows like a star.

Second system of piano accompaniment. Treble clef, bass clef, 2/4 time signature. The music is in B-flat major. The first measure is marked with a piano (*p*) dynamic. The accompaniment features a steady eighth-note bass line and chords in the right hand.

Vocal line for the second system. Treble clef, 2/4 time signature. The melody is in B-flat major. It begins with a fermata over the first note. The melody consists of eighth and quarter notes. The system ends with a fermata over the final note, which is marked with a forte (*F*) dynamic.

Fire, the old foe-man, Aideth thy blow, man; Tem-pests here prisoned, Man's work shall do. Then
Then, your sledge plying, Stars, stars are fly - ing, Me - te - ors ti - ny Near and a - far. Then

Third system of piano accompaniment. Treble clef, bass clef, 2/4 time signature. The music is in B-flat major. The accompaniment features a steady eighth-note bass line and chords in the right hand.

Vocal line for the third system. Treble clef, 2/4 time signature. The melody is in B-flat major. It begins with a mezzo-forte (*mf*) dynamic and a fermata over the first note. The melody consists of eighth and quarter notes.

swing ye, ring ye, Sparks fling ye! Haste ere the har - vest is past. Then
swing ye, swing ye, Sparks, wing ye! Joy giveth strength to the blow. Then

Fourth system of piano accompaniment. Treble clef, bass clef, 2/4 time signature. The music is in B-flat major. The first measure is marked with a mezzo-forte (*mf*) dynamic. The accompaniment features a steady eighth-note bass line and chords in the right hand.

f

swing ye, ring ye, Steel bring ye! Friends are the fire and the blast. —
 swing ye, swing ye, Stars fling ye! Long as the met - al shall glow. —

f *f*

Fine

Fine

p

Met - al rude, Shape-less and crude, On our forge is glow - ing;

pp

D.S.

Ham - mers fly; Flames leap - ing high; Migh - ty bel - lows blow - ing.

D.S.

The Bird Catcher

Virginia Baker

(Book Three, p. 95)

W. A. Mozart
From *The Magic Flute*Allegretto $\text{♩} = 92$

1. *mf* A— gay bird catch-er— here am I. I— lure the birds from bush and tree. I
2. Yes, I can call them from the air, But some-thing else I long to do; I

swee-ly whis-tle, "Tweet, tweet, tweet!" And on swift wings they fly to me.
wish I— had a— mag-ic net, So I could catch sweet children, too.

G
By young and old thro'- out the land My name and fame a - like are known;
The best and dear-est ones I'd choose, And, if they kind-ly smiled at me,

I'm al-ways hap-py, always gay, Be - cause the birds are
I'd give them sugar, sweet, to eat, And oh, how hap-py

all my own.
we should be!

f *p* *f* *p* *f*

It Was A Lover and His Lass

(Book Three, p. 98)

William Shakespeare

Adapted from Thomas Morley

Allegretto ♩ = 76

mf

1. It was a lov - er and his lass,
2. This car - ol they be - gan that hour, } With a hey and a ho, And a
3. And there - fore take the pre - sent time, }

mf

mf

hey, ——— non - ny no, And a hey ——— non - ny non - ny no, That
For
and a hey non - ny no, and a hey non - ny non - ny no, How

o'er the green corn - field did pass,
 that a life was but a flow'r, } In spring - time, In spring-time, The
 love is crown - ed with the prime, }

In springtime, In spring-time, The

on - ly pret - ty ring time, When birds do sing, Hey ding a ding a ding, Hey

on - ly pret - ty ring time, When birds do sing, Hey ding a ding a

ding a ding a ding, Hey ding a ding a ding, Sweet lov - ers love the spring. *poco rall.*

ding, Hey ding a ding a ding ding ding, Sweet lov - ers love the spring. *poco rall.*

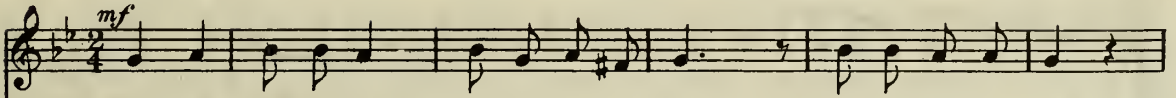
Glassy Lake

(Book Three, p. 99)

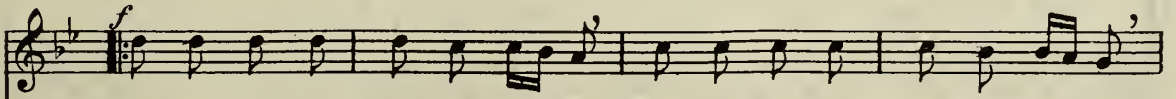
Nathan Haskell Dole

Hungarian Folk Song

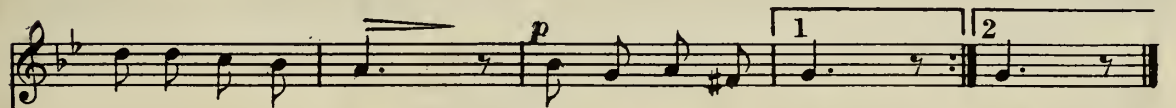
Andantino $\text{♩} = 72$



1. Lake, lake, glas-sy lake! Pad-dles on the lake Az-ure rip-ples make;
2. Lake, lake, glas-sy lake! On the ice o - paque Mer-ry ska-ters take



While the wood-ed shores' re-flec-tions Dance a-way in all di-rec-tions,
Wind-ing ways that free-ly wan-der To the dis-tant shore line yon-der,



Laugh-ing ech-oes wake On thy shores, O lake! lake!
Where the ech-oes wake All a-round the lake. lake.



When I Go Out on My Wheel

(Book Three, p.100)

A. J. Waterhouse

Peter Christian Lutkin

Composed for this Series

$\text{♩} = 176$ wheel

When I go out on my wheel, my wheel, The

town fades a - way; Fades a - way in - to

stretches of brown, And I hear the mur-mur of brooks that run, Thro' the

sha - dy nooks till they greet the sun, till they greet the sun. And it's

ho, o - ho! for the joy I feel As I ride, as I glide on my

This system contains the first three measures of the piece. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment is in 3/4 time, with the right hand playing chords and the left hand playing a steady eighth-note bass line.

stead of steel; And the day and its mo - ments are all di - vine, As I

This system contains the next three measures. The vocal line continues with a treble clef. The piano accompaniment maintains the same rhythmic pattern.

ride on my wheel and the world is mine.

This system contains the final three measures of the piece. The vocal line concludes with a treble clef. The piano accompaniment ends with a final chord in the right hand and a half note in the left hand.

The Trout

(Book Three, p. 101)

A. J. Foxwell
Adapted by Seymour Barnard

Franz Schubert

Allegretto $\text{♩} = 66$ *dim.*

p

This system shows the beginning of the piece in 3/4 time. The tempo is marked 'Allegretto' with a quarter note equal to 66 beats per minute. The dynamics start with a piano (*p*) marking and a *dim.* (diminuendo) instruction. The piece features a characteristic triplet pattern in both hands.

p

1. A crys - tal stream was gli - ding, And gay - ly did it run, Now
 watched the brook - let flow - ing, I watched the fish - es gleam; I
 fish - er - man, de - fea - ted, De - vised an - oth - er plan; The

deep in thic - kets hi - ding, Now flash - ing in the sun. A -
 saw an an - gler throw - ing His bait up - on the stream. The
 spec - kled trout he chea - ted As clev - er an - glers can. He

mid its lights and shad - ows A spec - kled trout did play; And
 trout would dear - ly love it, But through the wa - ters clear, He
 dipped his rod and drew it To foul the crys - tal brook; The

res - ting in the mea - dows, I watched it start and stay; And
 saw the man a - bove it, And kept a - way in fear; He
 trout, be - fore he knew it, Was fast up - on the hook; The

res - ting in the mea - dows, I watched it start and stay.
saw the man a - bove it, And kept a - way in fear.
trout, be fore he knew it, Was fast up on the hook.

2. 1
3. The

p *pp*

The Bluebirds

(Book Three, p. 102)

George Cooper

Myles B. Foster

Composed for this Series

Joyfully ♩ = 104

1. A - mist of green — on the wil - low; A flash of blue — mid the
2. The snow-drop peeps — to the sun-light, Where last year's leaves — long have

mf *mf*

mf

Red. * *Red.* *

rain, — And the brisk wind pipes, And the brook - let stripes With
lain; — And the flu - ted song Tells the heart, "Be strong, The

cresc. *cresc.*

rit. *a tempo* *dim.* *pdolce*

sil - ver, hill, and plain. ——— Oh, hark! ——— Hark! the
 dark - est days will wane. ——— Be strong! ——— And the

rit. *a tempo*

Oh, hark!
 Be strong!

cresc.

blue - birds, the blue - birds,
 blue - birds, the blue - birds, *cresc.*

Hark! the blue - birds, the
 And the blue - birds, the

cresc. *poco a poco* *cresc.*

f *più f*

Have come to us a - gain! ——— Hark! the
 Will al - ways come a - gain! ——— And the

f

blue - birds Have come to us a - gain! ———
 blue - birds Will al - ways come a - gain! ———

f *più f*

blue - birds, the blue - birds Have come to us, Have
 blue - birds, the blue - birds Will al - ways come, Will

più f *ff* *rit.*

Yes, the blue - birds Have come to us, Have
 Yes, the blue - birds Will al - ways come, Will

ff *rit.*

come to us a - gain!
 al - ways come a - gain!"

come to us a - gain!
 al - ways come a - gain!"

f *a tempo*

dim. *rit.* *pp*

Red. *

Fine

Travel

(Book Three, p. 104)

Robert Louis Stevenson

Daniel Protheroe

Composed for this Series

Allegretto vivace $\text{♩} = 96$

mf

1. I should like to rise and go, Where the golden ap-ples grow; Where be-low an -
 2. Where a-mong the des-ert sands Some de-ser-ted ci - ty stands, All its children,
 3. There I'll come when I'm a man With a cam-el car-a - van; Light a fire—

mf

E \flat cresc. rit.

oth - er sky Par-rot is - lands anchored lie, an - chored lie.
 sweep and prince, Grown to man-hood a - ges since, a - ges since.
 in the gloom, Of some dus - ty di - ning room, di - ning room;

cresc. rit.

cresc.

a tempo

Ab Where in sun-shine reach-ing out Eas-tern ci - ties, miles a - bout, Are with mosque and
 Not a foot in street or house, Not a stir of child or mouse, And when kind - ly
 See the pic - tures on the walls, He - roes, fights, and fes - ti - vals; In a cor - ner

a tempo

a tempo

min - a - ret Deep mid san - dy gar - dens set .
 falls the night, Thro' the town no spark of light.
 find the toys, Of the old E - gyp - tian boys.

The April Folk

(Book Three, p.106)

M. Louise Baum

Max Bruch

$\text{♩} = 92$

1. South wind to the elm tree calls, "Love-ly spring is com - ing, Love-ly spring is com - ing!"
 2. Wil - low doffs her fur - ry cap, Shows her yel - low tres - ses, Shows her yel - low tres - ses;
 3. Peo - ple from their windows look, Eyes and hearts are ea - ger, Eyes and hearts are ea - ger;

Troo, loo! Troo, loo!
 Vio - let Blue - bird
 Sun - shine Chil - dren

Bull-frogs an - swer, "Glu, glu, glu!" Rob - in pipes it, "Too - tle, too - tle too!" Glu, glu! Glu, glu!
 Vio - let whispers, "Wait for me;" Scarlet decks the budding maple tree; wai - ting, ma - ting;
 Out of doors they sly - ly slip, Toss the glad some news from lip to lip; glancing, dancing;

p Blue-birds join the cho-rus; Blue-birds. All the world is mad with A - pril!
 Ma - ples blush - ing o'er us; Ma - ples. All the world is mad with A - pril!
 Old folk did be - fore us; Old folk. All the world is mad with A - pril!

Bb *p rit.* Shout the hap - py news a - far, "Love - ly spring is com - ing!"
 Song and col - or, gree - ting are; Love - ly spring is com - ing!
 Heart and hope to joy un - bar, Love - ly spring is com - ing!

a tempo

p rit. *a tempo*

rit. *a tempo*

rit. Shout the hap - py news a - far, "Love - ly spring is com - ing!"
 Song and col - or, gree - ting are; Love - ly spring is com - ing!
 Heart and hope to joy un - bar, Love - ly spring is com - ing!

rit.

Gay Liesel

(Book Three, p. 108)

Alice C. D. Riley

Karl Wahlstedt

Quietly ♩ = 88
mf

1. When the May-bells all are ring-ing, When the sky o'er-head is
2. When the fields of grain are wav-ing, When the lambs frisk on the
3. When the flocks go hith - er, thith - er, Gra-zing wide up - on the

blue, When the hap-py birds are sing-ing And the cro-cus buds are new,
lea, When the waves the shores are lav-ing And the ships plow thro' the sea,
wold, When the pods of milk-weed with-er And the trees rain floods of gold,

p When the breez-es joy-ance bring, Then, ah, then 'tis mer - ry spring.
mf When the rose is in its prime, Then 'tis love - ly sum - mer time.
When the pur - ple grapes ap-pear, Then is mel - low au - tumn here.

Brightly ♩ = 184

Then Liesel is happy, Tra - la, tra - la! Then Liesel is happy and dances with glee. Then

rit.

Liesel is happy, Tra - la, tra - la! For Liesel is good as a maiden can be.

Punchinello

(Book Three, p. 109)

French Folk Song

Abbie Farwell Brown

From the French

Not too fast ♩ = 100

mf

Punch has ap-ples, cake, and can-dy At his lit-tle cor-ner stall. See the

ug-ly lit-tle dan-dy! Peanuts too, he sells them all. O Mis-ter Punch! O Mis-ter

I! O Mis-ter Nel! O Mis-ter Lo! Mis-ter Punch-i - nel - lo, Ho!

Robin Redbreast Told Me

George Cooper

(Book Three, p. 114)

Julius Röntgen

Composed for this Series

Semplice ♩ = 92

1. How do rob-ins build their nests? Rob - in Red-breast told me, told me.
2. Where do rob-ins hide their nests? Rob - in Red-breast told me, told me.

p *poco rit.* *animato* *f* *pp rit.*

p a tempo cresc. p

First a wisp of am-ber hay In a pret-ty round they lay; Then some shreds of downy floss,
Up among the leaves so deep, Where the sunbeams rarely creep; Long be-fore the winds are cold,

a tempo p cresc. p

cresc. dolce p

Feath-ers, too, and bits of moss, Wo - ven with — a sweet, sweet song,
Long before the leaves are gold, Bright-eyed stars — will peep and see

cresc. dolce p

G cresc. e string mf animato

This way, that way, and a - cross: That's what Rob-in told me,
Ba - by rob - ins, one, two, three: That's what Rob-in told me,

cresc. e string poco rit. p animato mf

pp rit.

told me
told me

a tempo p rit. più lento pp

A Sailor's Life

(Book Three, p. 115)

Nellie Poorman

Hendrika van Tussenbroek

$\text{♩} = 116$

1. An an - gry tem - pest sweeps o'er the sea; Storm - beat - en, the wild waves are
2. The bleak wind shrieks and wails o'er the ship; Grim, ra - ven - ous waves high are

lash - ing; Un - leashed, tos - sing bil - lows go ra - cing by With
tow - 'ring; The drear, stor - ming sky wears a hos - tile face, And

clam - or and roar - ing and crash - ing. But sailors are fearless, they never quail; Their
low scudding clouds black are low - ring. Un - daun - ted, the good vessel sails a - long; Her

cres - cen - do

hearts are de - fi - ant, tho' threat - ning the gale; With songs on their lips, thro' the tempest they sail.
stout keel is stea - dy, her tim - bers are strong; Her crew mock the storm with a rol - lic - king song.

cres - cen - do

Spring's Messenger

(Book Three, p. 117)

Hoffman von Fallersleben

Robert Schumann

$\text{♩} = 72$

mf *f*

1. Hark! from the for - est calls the cuck - oo. Ligh - tly he's swing - ing,
 2. Hark! from the for - est calls the cuck - oo. "Come to my bow - ers,
 3. You are a he - ro, val - iant cuck - oo. Win - ter is fly - ing,

mf *fp* *f*

Gay - ly he's sing - ing, Gay - ly he's swing - ing and sing - ing. "Spring - time!
 Pluck all my flow - ers, Come to my blos - som - y bow - ers. Spring - time!
 Vexed by your cry - ing; Win - ter, old win - ter is fly - ing. Spring - time!

f *f* *f* *sf* *mf*

p *f* *f* *mf*

Spring - time! Spring - time, welcome to you! Spring - time, welcome to you!"
 Spring - time! Spring - time cometh a - new! Spring - time cometh a - new!"
 Spring - time! Spring - time conquers a - new! Spring - time conquers a - new!

My Bedtime

May Elizabeth White

(Book Three, p. 116)

Horatio Parker

Composed for this Series

Andantino $\text{♩} = 69$

1. When the sun has gone to bed, Shi - ny clouds a - round its
2. I go slow - ly up the stairs, Kneel and say my sleep - y

head; When the clo - vers go to sleep, And the birds for - get to peep;
prayers. From my bed a - gainst the wall, I can hear the crickets call.

Friends

Abbie Farwell Brown

(Book Three, p. 124)

Mrs H. H. A. Beach

Composed for this Series

Andantino $\text{♩} = 120$

1. How good to lie a lit - tle while And
wind comes steal - ing o'er the grass To

look up thro' the tree! — The sky is like a kind, big smile Bent
whis-per pret-ty things; — And though I can - not see him pass, I

pp

swee - tly o - ver me. The sun-shine flic - kers through the lace Of
feel his care - ful wings. So ma - ny gen - tle friends are near, Whom

pp *cresc.*

leaves a - bove my head, — And kis - ses me up - on the face Like
one can scarce - ly see, — A child should nev - er feel a fear, Wher -

p

Moth - er in my bed. *pp* 1
ev - er he may be. 2. The

mf poco rit. *pp* *a tempo*

The Hillside

Ethel B. Howard

(Book Three, p. 118)

Felix Mendelssohn-Bartholdy

Andante $\text{♩} = 72$

p

1. Dost thou know a fair - er place Made by spring be - gui - ling?
2. Dost thou hear the whis - pring trees To the wind re - ply - ing?

p

May-time here shows all her grace, Bathed in sun-light smi - ling. Or, when twi-light
Hawthorn bow - ers lure the breeze, Rus - tling soft and sigh - ing. Clear and cool the

p

cresc. *dim. rall.* *p*

o'er the air Spreads her sa - ble pinions dreamy, Here the young moon, slim and fair,
brooklets flow, With a soft, sweet sound of singing; Fairhued flowers bud and blow;

rall. *p a tempo*

Sheds her sil - ver gleams, — casts crystal beams.
Thus to greet the spring — smiles ev - ry - thing.

dim. *pp*

The Squirrels

(Book Three, p.125)

Hungarian Folk Song

Nathan Haskell Dole

Allegretto $\text{♩} = 112$

p

1. Jack Frost thro' the woods has passed.
2. Chil - dren hun - ting 'mid the leaves

Bb

Leaves are turn - ing, nuts fall fast.
Squir - rels look up - on as thieves!

Eb
mf *f*

As they go scat - t'ring, Squir - rels are chat - t'ring,
Chestnuts and wal - nuts, A - corns and all nuts,

p

Hap - py 'tis har - vest time at last! last!
Are theirs a - lone, so each be - lieves! lieves!

Robin Redbreast

William Allingham

(Book Three, p. 119)

Fr. Gernsheim

Composed for this Series

$\text{♩} = 100$
p

1. Good - by, good-by to sum - mer! For sum-mer's near-ly 'done; The

p

gar - den smi-ling fain - tly, Cool breez-es in the sun. 2. Our

p

thrushes now are si - lent, Our swallows flown a - way, But Rob-in's here with coat of brown, And

p

rud-dy breast-knot gay. 3. The scan - ty pears and ap - ples Hang

p *sotto voce*

rus - set on the bough; It's au - tumn, au - tumn, au - tumn late, 'Twill

f *p*

mf *p*

soon be win - ter, win-ter now.

soon ——— be win - ter now.

dim. *pp* *rall.*

The Exiles

(Book Three, p.127)

Ethel B. Howard

Hebrew Melody

Poco lento ♩ = 54

For-ward and on-ward, Heavy with woe, Foot-sore and wea - ry, Mourn-ing we go.

Far from homeland, Lone - ly, ex - iled band, Wan-der we on - ward, Heart-sick and slow.

The Sandman

(Book Three, p. 128)

Catharina van Rennes

Genevieve Fox
From the Dutch

♩ = 69

p

1. At can - dle-light I sof - tly come, When
2. And when I find a child a - wake, His

pp *poco rit.* *p*

lit - tle stars are peeping, To see if toys are laid a - way And wee folk are sleeping.
eyes with sand I sprinkle, Then tuck a dream in his small hand; He sleeps in a twinkle.

"Chil - dren, good night! — Chil - dren, good night!" — Sof - tly I

whis - per at ev - 'ry door. "Chil - dren, good night! —

Red.

Chil - dren, good night! Slum - ber gen - tly till night is o'er."

rit.

rit. *pp*

Ed.

Autumn Song

Richard Watson Dixon

(Book Three, p.131)

Jean Sibelius

Composed for this Series

Slowly ♩ = 54

The feath - ers of the wil - low Are half of them grown yel - low A -

Smoothly

bove the swell - ing stream; And ragged are the bush - es, And rus - ty now the

rush - es, And wild the clouded gleam, And wild the cloud - ed gleam!

Pippa's Song

(Book Three, p.129)

Robert Browning

William G. Hammond

Composed for this Series

Con spirito ♩ = 120 *p*

The year's at the spring And
The year's at the

cresc.

day's at the morn; Morn - ing's at sev'n; The
spring And day's at the morn; Morn - ing's at

f

hill - side's dew - pearled; The
sev'n; The hill - side's dew - pearled; The

lark's on the wing; The snail's on the

thorn; God's in His heav'n - All's right with the

ff *rit.*

rit.

a tempo

world!

A Song for Hal

(Book Three, p. 134)

Laura E. Richards

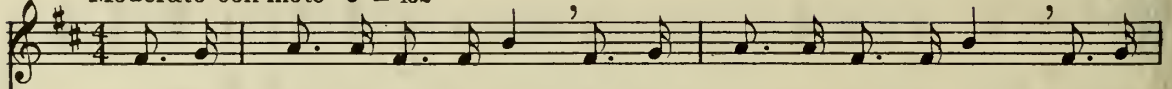
From *In My Nursery*

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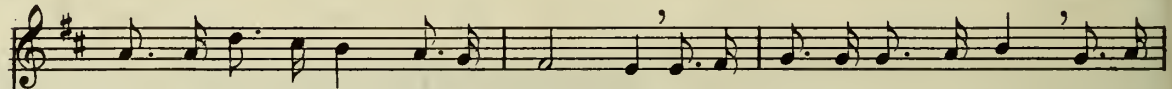
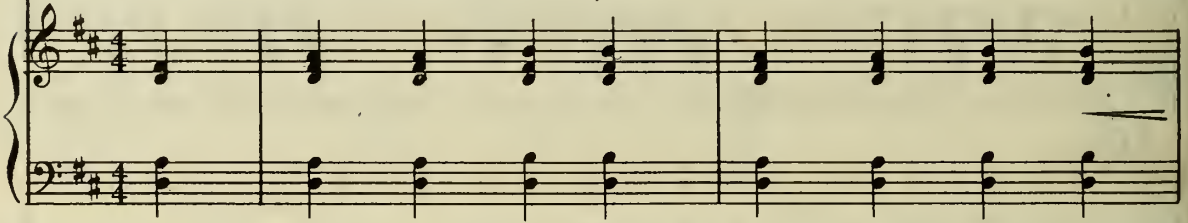
Daniel Protheroe

Composed for this Series

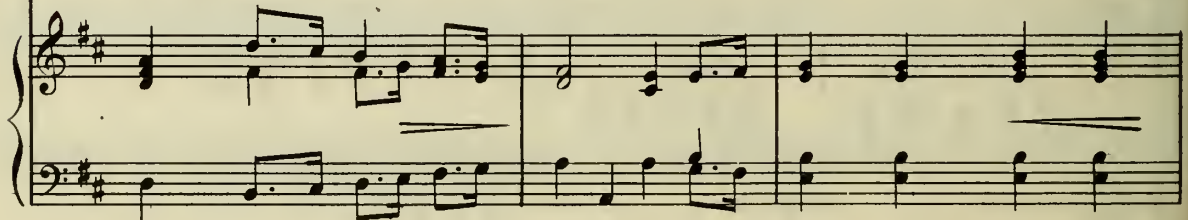
Moderato con moto ♩ = 132



1. Once I saw a lit - tle boat, such a pret - ty lit - tle boat, As the
 2. All the fish - es were a - sleep, in their caves so cool and deep, When the
 3. But just then up jumps the sun, and the fish - es ev - 'ry one For their



morn - ing light the hill was a - dorn - ing; Quickly in - to it I jumped and a -
 rip - ple round my keel flashed a - warn - ing. Said the min - now to the skate, "We must
 la - zi - ness at once fell a - mourn - ing. But I stayed to hear no more, for my



way then I did float, Oh, so ve - ry, ve - ry ear - ly in the morn - ing.
 cer - tain - ly be late, Tho' I thought 'twas ve - ry ear - ly in the morn - ing."
 boat had reach'd the shore, Oh, so ve - ry, ve - ry ear - ly in the morn - ing.



D

mf

And ev-ry lit-tle wave had its night-cap on, Its night-cap, white cap, night-cap on; And

rit.

ev-ry lit-tle wave had its night-cap on, So ve-ry, ve-ry ear-ly in the morn-ing.

rit.

End of Summer

(Book Three, p. 132)

George Jay Smith
From the German

Max Bruch

Moderato $\text{♩} = 104$

p

Sum-mer has de-par-ted; Gone are all her flow-ers;

G

Sum-mer, merry hear-ted, With bright sun-ny hours, With bright sun-ny hours.

C
dolce

Soon, ah, fast and

Gol - den-rod and as - ter Fill the fields sere and brown;

Soon, ah,

fas - ter Must the leaves come down!

Summer, does your

fast — and fas - ter Must the leaves come down! —

Summer, does your

go - ing Yield but leaves that mold? Nay, see o - ver - flow - ing Harvests heap — their

gold! See o - ver - flow - ing Harvests heap — their gold! —

October Song

Frank Walcott Hutt

(Book Three, p. 149)

Rudolph Ganz

Composed for this Series

March-like ♩ = 126

f#

A

1. A song, a song of nut-ting time And the brisk Oc - to - ber day ; The
2. A song, a song of nut-ting days And the fall skies o - ver - head ; The
3. A song, a song of nut-ting paths And the quest that lures us on ; And,

pas-ture romp and the hill - top climb, And the a - corn-sprin - kled — way. A
bannered leaves and the marshalled haze, Where the autumn tents are — spread. A
oh, the thrill that the boy heart hath On the first Oc - to - ber — dawn. Then,

song, I say, And a roun - de - lay For the jol - ly nut - ting time ; A
wood-land glee 'Neath an old oak tree For the sake of nut - ting time ; A
free and far Where the a - corns are, Down the rare old nut - ting path ; Then,

song, I say, And a roun - de - lay. For the jol - ly nut - ting time.
woodland glee 'Neath an old oak tree, For the sake of nut - ting time.
free and far Where the a - corns are, Down the rare old nut - ting path.

Flowerly Omens

(Book Three, p.137)

Anton Dvořák

Andantino $\text{♩} = 50$ *p*

I will my heart's fond

wish - es plant;

Watch wheth - er Heav'n ful - fill - ment grant.

When I a gol - den tu - lip spy,

Then shall I know that

grief is nigh.

And if a white rose o - pens sweet,

Come in the twi - light me to greet. Bloom - eth a vio - let

on my way, Bloom - eth a vio - let on my way,

Then I shall see thee ev - 'ry day, Then I shall see ———

thee ev - 'ry day!

The Sea Princess

(Book Three, p.138)

Max Bruch
Composed for this Series

Andante con moto ♩ = 144

mf *p*

In a pal - ace of pearl and sea - weed, Set round with shin - ing
But be - low, in the qui - et wa - ters, She bet - ter loves to

mf *p*

cresc. *p* *f*

shells, _____ Un - der the deeps of the o - cean The
play, _____ Mak - ing a gay sea - weed gar - den, All

p *cresc.* *p*

G *cresc.*

lit - tle sea prin - cess dwells. _____ And when thro' the waves she
green and pur - ple and gray; _____ Or string - ing with pearls a

p *D*

ris neck - es, Be - yond the break - ers' roar, _____ She
lace, Or learn - ing cu - rious _____

p

hears the shouts of the chil - dren At play on the san - dy

shore, At play on the san - dy shore!

spells From the wa - ter witch, gray and an - cient, And hear - ing the tales she

tells, And hear - ing the tales she tells.

Summer's Good-by

(Book Three, p. 139)

Elsie Cobb

Reginald de Koven

Composed for this Series

Allegretto con sentimento ♩ = 66

- 1. The west wind is cry - ing, "A -
- 2. The rob - ins are sing - ing, "Good -
- 3. The chil - dren are call - ing, "Hur -

The musical score consists of three vocal parts and piano accompaniment. The piano part includes a variety of textures, from simple chords to more complex arpeggiated figures. The vocal lines are written in treble clef with a key signature of one sharp (F#). The lyrics are interspersed between the musical staves.

way, a - way!" The south wind is sigh - ing, "Oh stay, oh stay!" But
 by, good - by! Too long we've been swing - ing, we fly, we fly!" O'er
 rah, hur - rah!" The nuts now are fall - ing, a - far, a - far! The

sum - mer is flee - ting, and au - tumn is gree - ting The
 hill and o'er mea - dow, thro' sun - shine and shad - ow, They
 mea - dows are still - ing, the as - ter is fill - ing, The

rall. e dim. *Tempo I* *ff*

world with her ban-ners so gay. ——— The south wind is sigh-ing, "Oh
wing to the warm southern sky. ——— "Too long we've been swing-ing; we
earth with her fair pur-ple star. ——— The nuts now are fall-ing, a -

rall. e dim. *ff* *a tempo*

rit. *mf* *Red.* *rall.*

stay, oh stay!" The west wind is cry-ing, "A -
fly, we fly!" The rob - ins are sing - ing, "Good -
far, a - far! The chil - dren are call - ing, "Hur -

rit. *mf* *rall.*

p

way, a - way!"
by, good - by!"
rah, hur - rah!"

p *rall. molto* *Red.* *

The Wind

(Book Three, p. 144)

Robert Louis Stevenson

Victor Herbert

Composed for this Series

With animation $\text{♩} = 88$

The piano introduction begins with a treble clef, a key signature of two flats (B-flat and E-flat), and a 6/8 time signature. The music is marked *ff* (fortissimo). The right hand features a melodic line with slurs and accents, while the left hand provides a rhythmic accompaniment with eighth notes. A first ending bracket labeled '1' spans the final two measures of this section.

The vocal line begins with a treble clef, a key signature of two flats, and a 6/8 time signature. The lyrics are: "saw you toss the kites on high And blow the birds a - bout the sky; And you, that are so strong and cold! O blow - er, are you young or old? Are". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

The vocal line continues with the lyrics: "all around I heard you pass, Like la - dies' skirts a - cross the grass; O wind, a - blowing you a beast of field and tree Or just a stron - ger child than me? O wind, a - blowing". The piano accompaniment features a more complex chordal texture in the right hand.

The vocal line concludes with the lyrics: "all day long! O wind, that sings so loud a song! humming _____ That". The piano accompaniment maintains its accompanimental role, ending with a final chord.

rit. *ff* *molto rit.* *Fine*

sings so loud a song! — So loud a song! —

a tempo

2. I saw the dif-fer-ent things you did, But al-ways you your-self you hid. I

a tempo

felt you push, I heard you call, I could not see your-self at all; O

sfz *p*

poco rit. *poco rit.* *DS.al Fine*

wind, a - blow - ing all day long! That sings so loud a song! 3. O

The Lavender Beds

William Brighty Rands

(Book Three, p. 145)

Frank van der Stucken

Composed for this Series

Moderato $\text{♩} = 138$

Moderato

1. The fair-ies stepped out of the lav-en-der
watched them go through with a grave min-u-

The first system of the score features a vocal line in 3/4 time with a tempo marking of Moderato and a metronome setting of 138. The piano accompaniment is in 3/4 time and begins with a piano (p) dynamic. The lyrics are: "1. The fair-ies stepped out of the lav-en-der watched them go through with a grave min-u-".

G C

beds,— With mob-caps or wigs on their quaint lit-tle heads;— My
et;— Wher-ev-er they foot-ed the dew was not wet.— They

The second system continues the vocal line and piano accompaniment. The lyrics are: "beds,— With mob-caps or wigs on their quaint lit-tle heads;— My et;— Wher-ev-er they foot-ed the dew was not wet.— They". Chord markings 'G' and 'C' are placed above the vocal line.

lord had a sword and my la-dy a fan; The mu-sic struck up and the
bowed and they curtsied, the brave and the fair, And laughter like

The third system continues the vocal line and piano accompaniment. The lyrics are: "lord had a sword and my la-dy a fan; The mu-sic struck up and the bowed and they curtsied, the brave and the fair, And laughter like". A first ending bracket labeled '1' is shown above the vocal line.

2

danc-ing be-gan.— I chir-ping of cric-kets was there.— Then

The fourth system continues the vocal line and piano accompaniment. The lyrics are: "danc-ing be-gan.— I chir-ping of cric-kets was there.— Then". A second ending bracket labeled '2' is shown above the vocal line.

G

all on a sud-den a church clock struck loud. — A

s/z

C

flut-ter, a shiv-er, was seen in the crowd. — The

p l.h.

p. Red.

cock crew, the wind woke, the trees tossed their heads, — And the

fair-y folk — hid in the lav-en-der beds. —

Harvest Slumber Song

(Book Three, p.147)

William Wilfred Campbell

E. Humperdinck

Composed for this Series

Andantino ♩ = 63

f

1. Sleep, lit - tle Ba - by, sleep, sleep, sleep. ———
 2. Soft in the lap of Moth - er Night ———
 3. Sleep, lit - tle Ba - by, sleep, sleep, sleep. ———

p

Red is the moon in the night's still deep; ———
 Wee ba - by stars, all a - glow and bright, ———
 Red is the moon in the night's still deep; ———

White are the stars with their sil - ver wings ———
 Flut - ter their sil - ver - y wings and crow ———
 Wee ba - by stars all are hushed and kissed, ———

Fol - ded in dream - ings of beau - ti - ful things; — And o - ver their
 Gen - tly to breez - es that kiss as they blow, — A - round air - y
 Fol - ded in cra - dles of lu - mi - nous mist; — If ev - er they

cra - dle the night wind sings; Sleep, lit - tle Ba - by,
 cra - dles that swing so low, Sleep, lit - tle Ba - by,
 wa - ken the winds cry, "Whist!" Sleep, lit - tle Ba - by,

sleep, sleep, sleep; — Sleep, lit - tle Ba - by, — sleep, — sleep, —

sleep!

What I Love

(Book Three, p.148)

Hugo Kaun
Composed for this Series

Con moto $\text{♩} = 132$ *mf*

The dai - sies white are dear to me; I

p

, B

love their gol - den eyes. I love the gold of the

but - ter - fly And the blue of the brooks and skies. _____

C *mf* *f*

But when a rose, a - lit - tle red rose, Nods to me from the

mf

wall, I say, "O rose, O dear lit-tle rose, I

f

love you best of all!" I say, "O rose, O

p *f*

dear lit-tle rose, I love you best of

f *p*

all."

p *pp* *p* *pp*

Morning

John Fletcher

(Book Three, p.150)

Arthur Farwell

Composed for this Series

Lightly with motion ♩ = 144

mp

See the day be - gins to break, And the light shoots like — a streak Of

mp

mp

Detailed description: This system contains the first four measures of the piece. It features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 6/8. The tempo is marked 'Lightly with motion' with a quarter note equal to 144 beats per minute. The first measure of the vocal line is marked 'mp' (mezzo-piano). The piano accompaniment also has an 'mp' marking in the second measure.

p

sub - tle fire; The winds blow cold, While the morn - ing

p

p

Detailed description: This system contains the next four measures. The vocal line continues with the lyrics 'sub - tle fire; The winds blow cold, While the morn - ing'. The piano accompaniment continues with a 'p' (piano) dynamic marking in the first measure.

mf

doth un - fold. — Now — the birds be - gin to rouse, —

mf

mf

Detailed description: This system contains the final four measures. The vocal line concludes with 'doth un - fold. — Now — the birds be - gin to rouse, —'. The piano accompaniment features a 'mf' (mezzo-forte) dynamic marking in the first measure.

And the squir - rel from the boughs — Leaps to get his nuts and fruit. The

ear - ly lark, that erst was mute, — Car - ols to the

ri - sing day — Ma - ny a note — and ma - ny a lay.

Beneath the Lilies

(Book Three, p.152)

Kate Greenaway

Horatio Parker

Rather slow ♩ = 92

Be - neath the

*p**mp*

li - lies, tall, white gar - den li - lies, The Prin - cess slept, a charmed

sleep al - way; For - ev - er were the fair - y blue - bells ring - ing, For -

ev - er thro' the night _____ and thro' the day. Ere - long a Prince came ri - ding

in the sun - shine; A wind just swayed the li - lies to and fro; He

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a quarter note 'in', followed by eighth notes 'the sun - shine;'. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line with quarter notes in the left hand.

woke the Prin - cess, tho' the blue - bell mu - sic Kept ring - ing, ring - ing,

The second system continues the musical piece. The vocal line has a longer note for 'Prin - cess,' followed by eighth notes for 'blue - bell mu - sic'. The piano accompaniment includes a dynamic marking 'p' (piano) in the right hand.

sleep - i - ly, sleep - i - ly, sleep - i - ly and low,

The third system features a vocal line with a long note for 'sleep - i - ly,' followed by eighth notes. The piano accompaniment consists of a rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

low, low, low.

The fourth system concludes the piece. The vocal line has a long note for 'low,' followed by a final note. The piano accompaniment includes dynamic markings 'dim.' (diminuendo) and 'pp' (pianissimo) in the right hand.

The Fountain

(Book Three, p.154)

James Russell Lowell

Hugo Kaun

Composed for this Series

Andante $\text{♩} = 152$

p

1. In - to the sun - shine, Full of the light,
2. In - to the star - light, Rush - ing in spray, —

Leap - ing and flash - ing From morning till night! — In - to the moon - light,
Hap - py at mid - night, And hap - py by day! — Glad of all weathers,

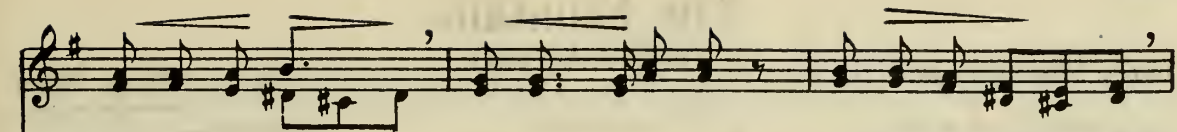
p

Whi - ter than snow, Wav - ing so flow'r-like, Wav - ing so flow'r-like,
Still seem - ing best; Up - ward or down - ward, Up - ward or down - ward,

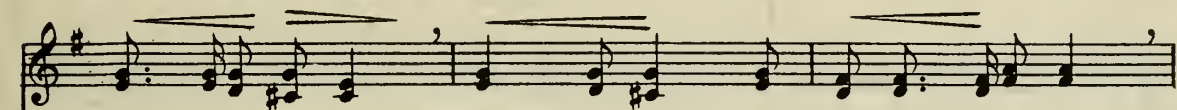
f *b* When the winds — blow! —
Mo - tion thy — rest! —

3. Full of a na - ture

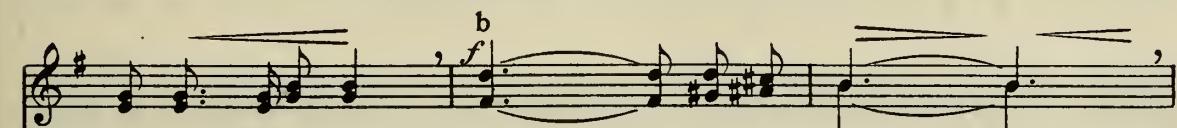
p



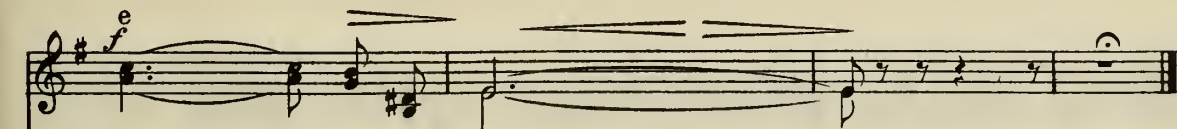
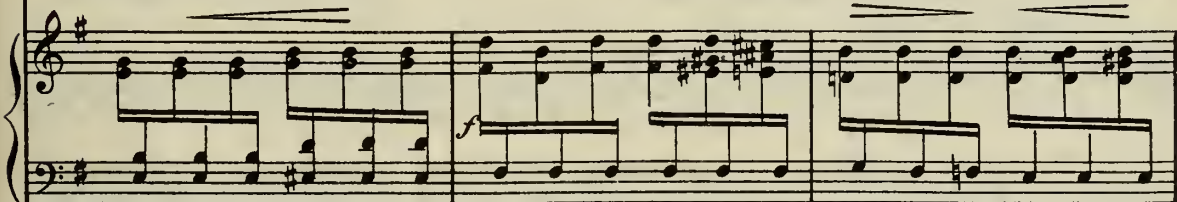
Noth - ing can tame, — Changed ev - 'ry mo - ment, Ev - er the same; —



Glo - ri - ous foun - tain! Let my heart be Fresh, changeful, con - stant,



Fresh, changeful, con - stant, Up - ward, like thee, —



Up - ward like thee! —



Lullaby

(Book Three, p.156)

Frank Dempster Sherman

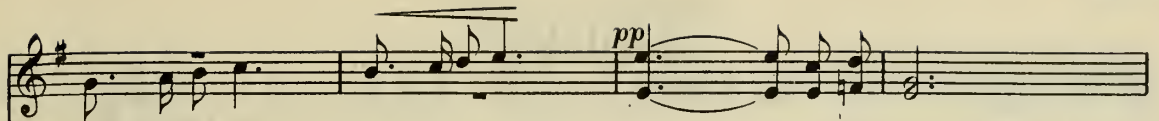
Charles Villiers Stanford
Composed for this Series

Andantino $\text{♩} = 160$

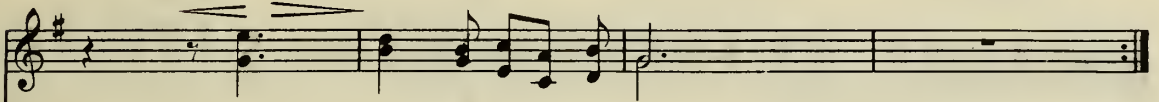
1. Slum - ber, slum - ber, lit - tle one, now; The bird is a-sleep in his nest on the bough; The
2. Slum - ber, slum - ber, lit - tle one soon; The fair - y will come in the ship of the moon; The

bird is a-sleep, he has fol - ded his wings _____ And o - ver him sof - tly the
fair - y will come with the pearls and the stars, _____ And dreams will come singing thro'

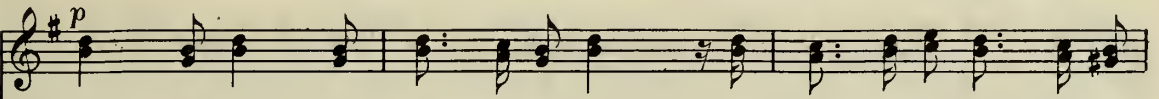
dream fair - y sings: — Lul - la - by! lul - la - by! lul - la - by! —
shad - ow - y bars: — Lul - la - by! lul - la - by! lul - la - by! —



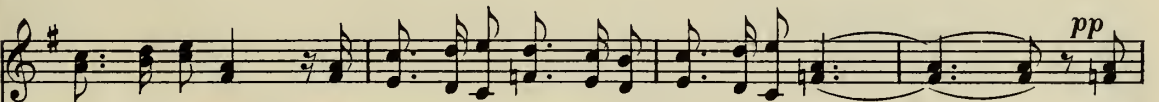
Pearls in the deep, Stars in the sky, Dreams — in our sleep;



So lul - la - lul - la - by!



3. Slum - ber, slum - ber, lit - tle one, so; The stars are the pearls that the



dream fairies know; The stars are the pearls and the bird in the nest, ——— A



dear lit-tle fellow, the fairies love best. ——— Lul-la-by! lul-la-by!

lul-la-by! ——— Pearls in the deep, Stars in the sky,

pp
Dreams — in our sleep; So lul - la-lul - la - lul - la-lul - la -

lul - la-lul - la - by! ———

ppp *rall.*

Dragon Flies

(Book Three, p. 153)

May Morgan

Peter Christian Lutkin

Composed for this Series

$\text{♩} = 60$

A - bove the brook the dra - gon flies, With wings a - quiv - er, —

play; — A mo - ment here, a mo - ment there, They

pause, and then a - way! — As blue as steel their

gau - zy wings, As swift as thought their flight; — Now

here, now there, then who knows where? They dart like gleams of light. —

The Southland

(Book Three, p. 158)

Margaret Aliona Dole

W. A. Mozart

Andante $\text{♩} = 60$

Duet from Don Juan

Boys dolce

Down by the South Sea is-lands The winds blow warm all day; There in the sparkling

Girls dolce

wa-ters The fly-ing fish-es play. Oft of the South I'm dreaming; I rock in a pearl-lined

boat; Over the ripples gleaming, Like mermaid there I — float, — Like mermaid gen-tly

D mf Boys

float. Come, to the South we'll has - ten; Bright are the flow'rs and the sky.

Girls *mf* *Boys*

Swift o'er the clear shining wa - ters, Swift to the South let us fly! To the South let us

Girls cresc. *G* *Both p* *Girls p*

fly! To the South let us fly! To find the is - lands! Green, blue, and silver waters, Oh,

Boys cresc. *Girls*

why are you so far? Come, let us fol - low a star! 'Twill lead to the Southland a -

far. *p* *Ah!*

Come, let us fol - low a star! To the South - land a - far!

Jack Frost

(Book Three, p. 162)

Kate Louise Brown

H. Clough-Leighter

Composed for this Series

Con moto ed animato $\text{♩} = 72$

p *mp* *mp*

Now who comes stealing thro' the night, With ti - ny fin - gers cold and light; Who

sfz *p leggiero* *mp* *mp*

pochiso. rit. *rall.* *mf* *mf*

pin - ches flow - ers on the sly, And makes the trembling gras - ses die? Oh,

pochiso. rit. mf *rall.* *p*

Allegro scherzando $\text{♩} = 92$

it is Jack, the Fros - ty Elf, Who smiles so sly - ly to himself, And says, "I'll have a

mf leggiero

f *f* *mf* *pp*

lot of fun; My work, my work is just be - gun!"

f *mf* *pp*

Fine

Tempo I

pp ³ *mp* *mp*

Who is it, in the mid-night hush, Makes all the ma-ple fin-gers blush? Who

f *pp* *p* *mp*

pochiso rit. *rall.* *più rall.* *mf* *mf* *mf* *mf*

clothes the brook in i - cy mail, And powders o - ver fence and rail? Oh,

pochiso rit. *mf* *rall.* *mf* *mf* *mf* *mf* *d.s.*

A Morning Song

(Book Three, p. 169)

Anna M. Pratt

Ermanno Wolf-Ferrari
Composed for this Series

Andante $\text{♩} = 112$

p

1. When stars are mel - ting in the sky, Be - fore the ro - sy
2. When wa - king birds are on the wing, And mat - in songs re -

p

dawn; ———— When myr - iad spark - ling dew - drops lie Like
peat, ———— Till woods and fields and up - lands ring With

diamonds on the lawn; — When flee - cy clouds go floa - ting by, And
car - ols clear and sweet; — When all the op - ning blos - soms fling Their

gol - den glo - ries wear, Then, oh, my girl, and hey, my girl, The
fra - grance on the air, Then, oh, my boy, and hey, my boy, The

ear - ly morn is fair! Then, oh, my girl, and hey, my
ear - ly morn is fair! Then, oh, my boy, and hey, my

girl, The ear - ly morn — is fair! —
boy, The ear - ly morn — is fair! —

The Boys' Song

(Book Three, p.164)

Seymour Barnard
From the French

Georges Bizet

Allegro ♩ = 104

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line begins with a rest for four measures, followed by a melody starting on a middle G. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a more active bass line in the left hand. Dynamics include *mf* and *f*. The lyrics "Chests thrown for - ward," are positioned below the vocal line.

The second system continues the vocal melody and piano accompaniment. The vocal line includes a triplet of eighth notes. The piano accompaniment maintains its rhythmic accompaniment. Dynamics include *f*. The lyrics "Eyes to right; Peaceward, warward, March in might; Stout, stur-dy, Stea-dy we come;" are positioned below the vocal line.

The third system continues the vocal melody and piano accompaniment. The vocal line features a melodic phrase with a sharp sign. The piano accompaniment continues with its characteristic rhythmic accompaniment. Dynamics include *f*. The lyrics "Ra-ta, the trumpet, B-r-rum the drum! Heads e - rec - tly, Arms held down; Now cor-rec-ty" are positioned below the vocal line.

The fourth system concludes the vocal melody and piano accompaniment. The vocal line ends with a melodic flourish. The piano accompaniment provides a final rhythmic accompaniment. Dynamics include *f*. The lyrics "Thro' the town. Guide right, here! Look to the line! Hie! soldiers, That was fine!" are positioned below the vocal line.

B \flat

mf
Now o-blique-ly, Now to rear; How the weak-ly Stum-ble here! Fours, right! then,

Company, wheel! Now for skirmish, Front rank, kneel! Forward, singing As we go! Cymbals ringing,

cresc. molto

d

Bugles blow! Shrill, shrill-er, Fifers have come; Brum-ta-da-boom-boom Beats the drum!

F

Brum-ta-da-boom-ta-da-br-r-um! Oh, the boys' own brigade has come! We have come, We have

come, Oh, the boys' own brigade has come! *g* Brum-ta-da-boom-ta-da-br-r-um! Un-dis-

may'd, the brigade has come! *d* Who's a-fraid? Who's a - fraid? Who's a-fraid? The brigade has come!

D Taps have sounded, Night has come; Still the trumpet, Still the drum; Si-lent the fi - fer,

Silent he; Sleep, fi-fer, Sleep, drummer, Sleep till the re-veil - le. — Ra-ta-ta - tee!

Come, Dance with Me

(Book Three, p.168)

Alice C. D. Riley

Neapolitan Folk Song

♩ = 92 *pp*

Dance with me, ah! come and dance with me!

pp

Light, ah, light and fleet of foot are we. Trip it, come, ah, come and

trip it fleet, Danc-ing light on will-ing feet. Up on your tiptoes now and

d *pp*

pir-ou-ette! Sway like a bird a-bout to fly! —

Down with your curtsey now, a gay co-quette; Smile de-mure and down-cast

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line is in a treble clef with a key signature of one flat and a 3/4 time signature. The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are: "Down with your curtsey now, a gay co-quette; Smile de-mure and down-cast".

eye! Dance with me, ah, come and dance with me!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes and a fermata. The piano accompaniment features a triplet of eighth notes in the bass line. The lyrics are: "eye! Dance with me, ah, come and dance with me!".

Bend, ah,— bend the head and bow the knee. Right and left, ah, what a

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes and a fermata. The piano accompaniment features a triplet of eighth notes in the bass line. The lyrics are: "Bend, ah,— bend the head and bow the knee. Right and left, ah, what a".

jol - ly row! Up and down the line we go.

The fourth system of the musical score concludes the vocal line and piano accompaniment. The vocal line includes a triplet of eighth notes and a fermata. The piano accompaniment features a triplet of eighth notes in the bass line. The lyrics are: "jol - ly row! Up and down the line we go."

A Child's Fancy

(Book Three, p. 170)

Miriam S. Clark

John E. West

Composed for this Series

Andante con moto ♩ = 88

mp When the

dim. e poco rall.

mp *a tempo*

day is near-ly o-ver and the shad-ows all are gray, There's a
moth-er-ly old wil-low growing close a-against the wall, And I

p

place in fa-ther's gar-den where I dear-ly love to stay; For I'm
climb up in her branch-es, know-ing well I can-not fall; For she

cresc. *dim.* *mp*

cresc. *dim.*

tired of all my les-sons, and I'm wea-ry of my play, When the
rocks me ve-ry sof-tly in her gen-tle lov-ing way, When the

cresc. *f*

dim. *poco riten.* *p*

day is near - ly o - ver, and the shad - ows
 day is near - ly o - ver, and the shad - ows

1 *p* 2 *a tempo*

all are gray. There's a
 all are gray.

G *p* *pa*

Sof - ly to her leaves and bran - ches come the breez - es of the night, And they

sing me songs of dream - land in the dim and rest - ful light.

pp **F** *cresc.*

"Sleep and slum - ber, sleep and slum - ber, lit - tle

dim. **D** *cresc.* *pp*

child," — they seem to say; *dolce* "Sleep and slum - ber,

p pp cresc.

mp cresc. *dim.* *poco riten.* *p*

sleep and slum - ber, For the day is near - ly o - ver, — and the *poco riten.*

f dim. p

shad - ows all are gray." —

morendo ppp

Ladybird

(Book Three, p.163)

Robert Schumann

Allegretto grazioso $\text{♩} = 60$

1. Come, la - dy - bird, and sit you down Up - on my hand, up - on my hand; Be
 2. Go, la - dy - bird, fly home, fly home; 'Tis all on fire; your chil - dren cry So

sure I will not harm you, No! I'll not harm you. I
 sore - ly, oh, so sore - ly; Cry, cry so sore - ly. The

will not harm you, pret - ty dear; Show your ti - ny wings, and nev - er fear;
 cunning spi - der spins them in; Fly, O la - dy - bird, fly home, fly home

Ti - ny wings to me are pleasing.
 To your chil - dren, cry - ing sore - ly.

Greeting

(Book Three, p. 171)

Maud Wilder Goodwin

Felix Mendelssohn-Bartholdy

Andante $\text{♩} = 63$

p

The piano introduction consists of two staves. The right hand begins with a series of chords and moving lines, while the left hand plays a steady eighth-note accompaniment. The music is in a minor key and 2/4 time.

1. Cric-kets chirp the whole night long; Reap-ers' scythes are swing - ing;
2. From a cot-tage can-dles shine; Hap-py friends are mee - ting;

legato

The vocal line is written on a single staff with lyrics. The piano accompaniment is on two staves. The piano part features a consistent eighth-note accompaniment in the left hand and chords in the right hand. The lyrics are: "1. Cric-kets chirp the whole night long; Reap-ers' scythes are swing - ing; 2. From a cot-tage can-dles shine; Hap-py friends are mee - ting;"

eb, *Db*

In my heart an au-tumn song Mer-ri-ly is
En-ter, lit-tle song of mine, Bear them love and

The vocal line continues with the lyrics: "In my heart an au-tumn song Mer-ri-ly is En-ter, lit-tle song of mine, Bear them love and". The piano accompaniment continues with the same eighth-note accompaniment and chordal support. The key signature changes to two flats (B-flat and E-flat) for the second part of the line.

ring - ing.
gree - ting.

pp

The vocal line concludes with the lyrics: "ring - ing. gree - ting.". The piano accompaniment ends with a final chord and a fermata. The dynamic marking *pp* (pianissimo) is indicated at the end of the piece.

Pouts and Smiles

Nathan Haskell Dole

(Book Three, p. 173)

Catharina van Rennes

Paraphrased from a Dutch Song Game

Cheerfully but calmly ♩ = 108

1. Ma - ry, what ails you, dear?
2. Ma - ry, how cross you are!
3. Ma - ry, come dance and sing,

s/z
p
rit. *rit.* *rit.* *rit.*

Why are you pou - ting? Frowns on your face ap - pear, All sun - shine
An - ger is fear - ful! Tan - trums like these will mar Hours bright and
Join our gay meas - ure! Whirl with the mer - ry ring, Laugh and give

rit. *mf* *a tempo*
rit. *a tempo*

rou - ting! Wipe off that naugh - ty tear, Ma - ry, Ma - ry!
cheer - ful; They leave an an - gry scar, Ma - ry, Ma - ry!
pleas - ure! Pique is a fool - ish thing, Ma ry, Ma ry!

a *p* *rit.* *pp*
p *pp*

A Merrily ♩ = 152

Tra, la, la, la, la, la, la, la, la, la, la! Tra, la, la, la, la, la, la, la, la, la!

mf *s/z*
rit.

A Suggestion for a Happy New Year

Mary Mapes Dodge

(Book Three, p. 175)

Homer N. Bartlett

Composed for this Series

Allegretto moderato $\text{♩} = 69$ *mf*

Sup - pose we think lit - tle a -

bout num - ber one; Sup - pose we all help some - one else to have fun; Sup -

pose we ne'er speak of the faults of a friend; Sup - pose we are read - y our

own to a - mend; Sup - pose we laugh with and not

at oth - er folk; And nev - er hurt a - ny - one just for a joke; Sup -

cresc. *f* *lento*

pose we hide trou - ble, and show on - ly cheer: 'Tis

a tempo

like - ly we'll have quite a Hap - py New Year; 'Tis like - ly we'll

f

have quite a Hap - py New Year! _____

cresc...

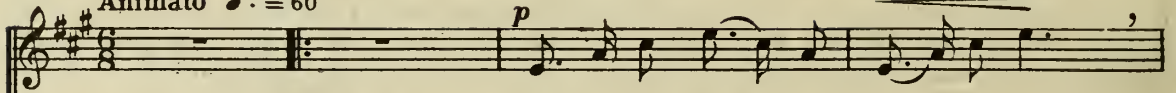
The Swing

(Book Three, p. 178)

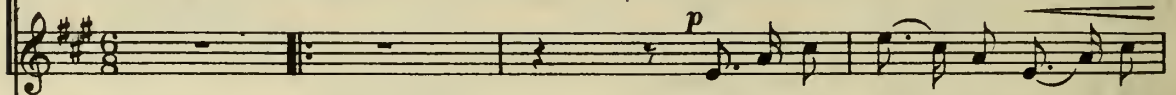
Robert Louis Stevenson

Julius Röntgen
Composed for this Series

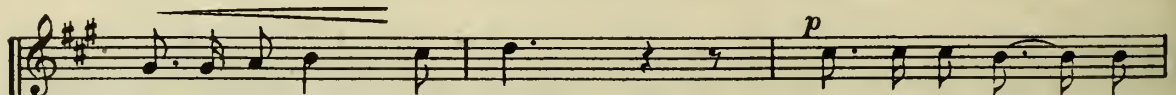
Animato $\text{♩} = 60$



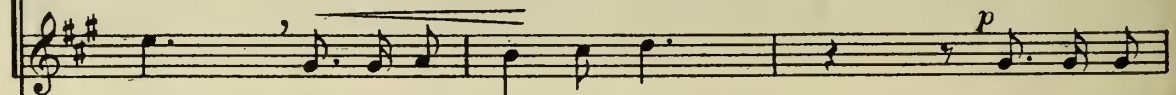
1. How do you like to go up in a swing?
2. Up in the air— and o - ver the wall,
3. Till I look down on the gar - den green,



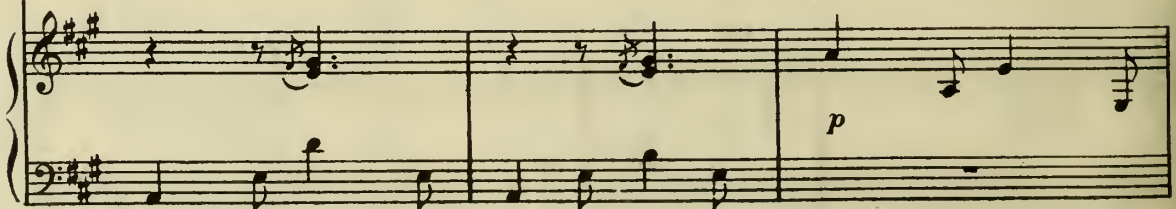
How do you like to go up in a
Up in the air— and o - ver the
Till I look down on the gar - den



Up in the air	so	blue?	Oh, I do think it the
Till I can see	so	wide,	Riv - ers and trees— and
Down on the roofs	so	brown;	Up in the air I go



swing?	Up in the	air	so	blue?	Oh, I do
wall,	Till I can	see	so	wide,	Riv - ers and
green,	Down on the	roofs	so	brown;	Up in the



cresc.

pleas-ant-est thing, Oh, I do think it the pleas-ant-est thing
 cat-tle and all, Riv-ers and trees—and cat-tle and all,
 fly-ing a-gain, Up in the air I go fly-ing a-gain,

think it the pleas-ant-est thing, Oh, I do think it the pleas-ant-est
 trees—and cat-tle and all, Riv-ers and trees and cat-tle and
 air I go fly-ing a-gain, Up in the air I go fly-ing a-

cresc.

p cresc. f

Ev-er a child, ev-er a child can
 Riv-ers and trees o-ver the coun-try
 Up in the air, up in the air and

p cresc. f

thing all, Ev-er a child, ev-er a child can
 gain, Riv-ers and trees o-ver the coun-try
 Up in the air, up in the air and

p cresc. f

1 & 2 3

do!
side;

down!

do!
side.

down!

cresc. cresc. ff

The Green World

(Book Three, p. 174)

Annie Willis McCullough

Vincent d'Indy

Composed for this Series

$\text{♩} = 60$

1. It's such a green and sun-ny world Out where the spring things grow, —
2. The sun-shine plates the world with gold; Blossoms pour out their scent; —

p

b *B* *D*

Out where the blossom bran-ches sway, And where wild ro-ses blow! — The
Breezes play tunes that make you dance As if a waltz were meant. — The

f *p*

B \flat *D* *G*

birds are sing-ing cho-ru-ses In ev-ry way-side tree, — And
brook flings out ca-res-sing arms Where ferns and mos-ses thrive; — It's

there's so much that's won-der-ful To smell, and hear, and see! —
such a green and sun-ny world I'm glad to be a-live! —

p

The Joys of Summer

(Book Three, p. 185)

Miriam Clark Potter
From the Dutch

Catharina van Rennes

$\text{♩} = 72$

p *mf*

1. I love the warm
2. The flow'rs in the

sum - mer, With beau - ti - ful days, — For then I may wan - der In out - of - door
mea - dow, That sway as I pass, — The fish in the riv - er, The sheep in the

cresc. *f*

plays. — The sun is so gol - den, The gar - den so fair; — The breeze comes to
grass, — The bird as it car - ols, The bee as it hums; — They wel - come the

dim.

meet me, And blows in my hair. —
sum - mer As soon as it comes! —

In Life if Love We Know Not

Friedrich V. Bodenstedt

CANON IN THE FOURTH BELOW

(Book Three, p. 181)

Carl Reinecke

Allegretto ♩ = 66

p

mf

mf

p

p

ped. * ped. * ped. *

In life if love we

mf In

ped. * ped. * ped. * ped. *

know not, 'Tis as vines where ten-drills grow not;

life if love we know not, 'Tis as vines where ten-drills

ped. * ped. * ped. * ped. *

In' life if faith a - bound not, 'Tis as vines where grapes — are

grow not; In life if faith a - bound not, 'Tis as

Ped. * Ped. * Ped. * Ped. * Ped. *

found not, are — found not, As vines where grapes are

vines where grapes — are found not, are — found not,

Ped. * 3 Ped. *

found not.

As vines where grapes are found not.

Ped. * Ped. *

If then of all, all fate be -

If then of all,

f *ped.* *

reave thee, These two be - ware _____ it

all fate be - reave thee, These two be -

p. *ped.* * *ped.* * *ped.* * *ped.* *

leave thee, These two be -

ware _____ it leave thee,

p *dim.* *p.* *ped.* * *ped.* *

ware _____ it leave thee. In *mf*

p These two be - ware _____ it leave thee. *calando*

dolce *calando*

ped. * *ped.* * *p.* *ped.* *

a tempo life if love we know not, 'Tis as vines where ten - drils

mf In life if love we know not,

a tempo *mf*

ped. * *ped.* * *ped.* * *ped.* * *ped.* *

grow not; In life if faith a -

'Tis as vines where ten - drils grow not;

f

ped. * *ped.* * *ped.* * *ped.* *

dim.

p

bound not, 'Tis as vines where grapes — are found not, are —

In life if faith a - bound not, 'Tis as vines where grapes — are

p

Ped. * *Ped.* * *Ped.* * *Ped.* *

found not, As vines where grapes are found —

p *dolce*

found not, are — found not, As vines where grapes are

Ped. * *Ped.* * *Ped.*

not.

found not.

pp

Ped.

*

He Shall Feed His Flock

(Book Three, p. 192)

From *The Messiah*

George Frederick Handel

p $\text{♩} = 46$ D

He — shall feed His flock like a shep - herd, and He — shall gath - er the

lambs — with His arm, with — His arm; — and car - ry — them —

in His bos - om, and gen - tly lead — those that — are — with young; and

gen - tly lead, — and gen - tly lead — those that are — with young.

p

a

G

a

Winter Longing

(Book Three, p. 184)

Wilhelm Feteron-Berger

Abbie Farwell Brown

From the Swedish

Semplice ♩. = 69

1. Hap - py sun - mer days,

p *rit.* *p*

Leaf - y wood-land ways, Now for you my heart is sigh - ing! —

f *f*

Ah, the flee-ting hours Spent a-mong the flow'rs, All too soon their beauty dy - ing!

p *f*

2. In the ap-ple tree Swinging high and free,
3. Yes, the spring is near; Soon she will be here,

mf *pp* *p* *rit.* *mf*

mp

Sway-ing to and fro so ligh - tly, Like a bird was I Floating thro' the sky,
 La - den with her ver - dant treas - ure. Sun - and dew and rain Soon will bring a - gain

p *rit.* *pp*

And my heart was singing bright - ly. Then good - by, good - by, Drear - y win - ter sky,
 All the mer - ry sum - mer pleas - ure. Then good - by, good - by, Drear - y win - ter sky,

mf *p*

Frost and cold and wic - ked weath - er. Sunbeams kind and warm

f *p* *p*

Soon will work a charm; Snow and grief will melt to - geth - er!

Come, Thou Almighty King

(Book Three, p.193)

F. de Giardini

1. Come, Thou Al - migh - ty King! Help us Thy name to
 2. Come, Thou All - gra - cious Lord, By heav'n and earth a -
 3. Nev - er from us — de - part; Rule Thou in ev - 'ry

sing; Help us to praise! Fa - ther all glo - ri - ous,
 dored! Our prayer at - tend! Come, and Thy chil - dren bless;
 heart, Hence ev - er - more. Thy sov'-reign maj - es - ty

O'er all vic - to - ri - ous; Come and reign o - ver us, An - cient of days!
 Give Thy good word suc - cess; Make Thine own ho - li - ness On us de - scend.
 May we in glo - ry see, And to e - ter - ni - ty Love and a - dore.

Children's Hymn

(Book Three, p.195)

Mrs. M. L. Duncan

Horatio Parker

1. Fa - ther, ten - der shepherd, hear me; Bless Thy lit - tle lamb to - night;
 2. All this day Thy hand has led me; And I thank Thee for — Thy care;
 3. Let my sins be all for - giv - en: Bless the friends I love — so well;

Through the dark-ness be Thou near me; Keep me safe till— morn - ing light.
 Thou hast warm'd me, cloth'd and fed me; Lis - ten to— my— eve - ning pray'r.
 Take us all at last to heav - en; Hap - py there with Thee to dwell.

Integer Vitae

(Book Three, p. 196)

Arthur Tozer Russell

Friedrich Ferdinand Flemming

1. Night's shad-ows fall - ing, men to rest are call - ing; Rest we, pos -
 2. Thou ev - er liv - est; end - less life Thou giv - est; Thou watch art
 3. O Lord of Glo - ry, praise we and a - dore Thee! Thee for us

sess - ing heav'n - ly peace and bless - ing; This we im - plore Thee,
 keep - ing o'er Thy faith - ful, sleep - ing; In Thy clear shi - ning
 giv - en, our true rest from heav - en! Rest, peace, and bless - ing,

fall - ing down be - fore Thee, Great King of glo - ry!
 they are now re - cli - ning, All care re - sign - ing.
 we are now pos - sess - ing, Thy name con - fess - ing.

Portuguese Hymn

(ADESTE FIDELES)

(Book Three, p.194)

James Montgomery

John Reading (?)

1. The Lord is my shep - herd, no want shall I know; — I
2. Let good - ness and mer - cy, my boun - ti - ful God, — Still

feed — in green pas - tures, safe fol - ded I rest; He
fol - low my steps till I meet Thee a - bove. I

lead - eth my soul where the still — wa - ters flow; — Re -
seek, by the path which my fore - fa - thers trod, — Thro' the

stores — me when wan - d'ring, re - deems when op - pressed; — Re -
land — of their so - journ, Thy King - dom of love; — Thro' the

stores — me when wan - d'ring, re - deems when op - pressed.
land — of their so - journ, Thy King - dom of love.

The Joy of Harvest

Henry Alford

(Book Three, p.198)

George J. Elvey

1. Come, ye thank-ful peo-ple, come; Raise the song of har-vest home: All is safe-ly
2. All the world is God's own field, Fruit un-to His praise to yield; Wheat and tares to -

gath-ered in Ere the win-ter storms be-gin. God, our Mak-er, doth pro-vide For our wants to
geth-er sown, Un-to joy or sor-row grown. First the blade and then the ear, Then the full corn

be sup-plied; Come to God's own tem-ple, come, Raise the song of har-vest home.
shall ap-pear; Lord of har-vest, grant that we Whole-some grain and pure may be.

All That's Good and Great

Godfrey Thring

(Book Three, p.199)

1. All that's good and great and true, All that is and is to be, Be it
2. Not a bird that does not sing Sweet-est prais-es to Thy name; Not an
3. Far and near, o'er land and sea, Moun-tain top and wood-ed dell, All in
4. May we all with songs of praise, Whilst on earth, Thy name a-dore, Till with

old or be it new, Comes, O Fa-ther, comes from Thee.
in-sect on the wing But Thy won-ders doth pro-claim.
sing-ing, sing of Thee, Songs of love in-ef-fa-ble.
an-gel choirs we raise Songs of praise for-ev-er-more.

The American Hymn

Matthias Keller

Matthias Keller

Maestoso

1. Speed our Re - pub - lic, O Fa - ther on high!
 2. Fore - most in bat - tle for free - dom to stand,
 3. Faith - ful and hon - est to friend and to foe,
 4. Rise up, proud ea - gle, rise up to the clouds!

Lead us in path - ways of jus - tice and right!
 We rush to arms— when a - roused by its call;
 Will - ing to die— in hu - man - i - ty's cause,
 Spread thy broad wings o'er this fair wes - tern world!

Rul - ers as well— as the ruled one and all,
 Still,— as of yore— when George Wash - ing - ton led,
 Thus— we de - fy— all ty - ran - ni - cal pow'r,
 Fling— from thy beak— our dear ban - ner of old!

Gir - dle with vir - tue the ar - mor of might!
 Thun - ders our war— cry, "We con - quer or fall!"
 While we con - tend— for our Un - ion and laws!
 Show that it still— is for free - dom un - furl'd!

ff

Hail! three times hail — to our coun - try and flag!
 Hail! three times hail — to our coun - try and flag!
 Hail! three times hail — to our coun - try and flag!
 Hail! three times hail — to our coun - try and flag!

mf *cresc.* *f*

Rul - ers as well — as the ruled, one and all,
 Still, as of yore when George Wash - ing - ton led,
 Thus we de - fy — all ty - ran - ni - cal pow'r,
 Fling from thy beak our dear ban - ner of old!

mf *cresc.* *f*

Gir - dle with vir - tue the ar - mor of might!
 Thun - ders our war cry, "We con - quer or fall!"
 While we con - tend for our Un - ion and laws!
 Show that it still is for free - dom un - furld!

ff

Hail! three times hail — to our coun - try and flag!
 Hail! three times hail — to our coun - try and flag!
 Hail! three times hail — to our coun - try and flag!
 Hail! three times hail — to our coun - try and flag!

The Star-Spangled Banner

Service Version

(Book Three, p. 204)

Francis Scott Key

John Stafford Smith

With spirit

1. O — say! can you see — by the dawn's ear - ly light, What so
 2. On the shore, dim - ly seen thro' the mists of the deep, Where the
 3. O — thus be it ev - er when free men shall stand Be -

proud - ly we hailed at the twi - light's last gleam - ing? Whose broad
 foe's haugh - ty host in dread si - lence re - pos - es, What is
 tween their loved homes and the war's des - o - la - tion! Blest with

stripes and bright stars thro' the per - il - ous fight, O'er the
 that which the breeze o'er the tow - er - ing steep, As it
 vic - try and peace, may the heav'n - res - cued land Praise the

ram - parts we watched, were so gal - lant - ly stream - ing? And the
 fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it
 Pow'r that hath made and pre - served us a na - tion! Then —

rock - et's red glare, the bombs burst - ing in air, Gave
 catch - es the gleam of the morn - ing's first beam, In full
 con - quer we must, when our cause it is just, And

3rd verse, maestoso CHORUS

proof thro' the night — that our flag was still there. O —
 glo - ry re - flect - ed now — shines on the stream; 'Tis the
 this be our mot - to: "In — God is our trust!" And the

f

say does that Star - Span - gled Ban - ner — yet — wave — O'er the
 Star - Span - gled Ban - ner, O long may — it — wave — O'er the
 Star - Span - gled Ban - ner in tri - umph shall wave — O'er the

broaden

land — of the free and the home of the brave?
 land — of the free and the home of the brave!
 land — of the free and the home of the brave!

ff

America

Samuel F. Smith

(Book Three, p.206)

Henry Carey

1. My coun - try, 'tis of thee, Sweet land of
 2. My na - tive coun - try, thee, Land of the
 3. Let mu - sic swell the breeze, And ring from
 4. Our fa - thers' God, to Thee, Au - thor of

lib - er - ty, Of thee I sing; Land where my
 no - ble free, Thy name I love; I love thy
 all the trees Sweet Free - dom's song; Let mor - tal
 lib - er - ty, To Thee we sing; Long may our

fa - thers died, Land of the Pil - grims' pride,
 rocks and rills, Thy woods and tem - pled hills;
 tongues a - wake, Let all that breathe par - take,
 land be bright With Free - dom's ho - ly light;

From ev - 'ry moun - tain side Let free - dom ring.
 My heart with rap - ture thrills Like that a - bove.
 Let rocks their si - lence break The sound pro - long.
 Pro - tect us by Thy might, Great God, our King.

GLOSSARY

- Accelerando, accel.** (It.) (ät-shél-er-rán-dō). Accelerating the tempo.
- Adagio** (It.) (ā-dā-jio). Slow.
- Allargando** (It.) (ā-lār-gán-dō). Growing broader, *i.e.*, slower and louder.
- Allegretto** (It.) (āl-lay-grēt-tō). Diminutive of *allegro*, slower than *allegro*.
- Allegro** (It.) (āl-lay-grō). Quick, lively.
- Andante** (It.) (ān-dān-tē). Literally, "walking." In leisurely tempo.
- Andante con moto.** Somewhat slowly, but with animation.
- Andantino** (It.) (ān-dān-tē-nō). Diminutive of *andante*. Strictly speaking, faster than *andante*, although sometimes employed to indicate a slower movement.
- Animato** (It.) (ān-ē-mā-tō). } Animated,
Animé (Fr.) (ān-ē-mā). } lively.
- Appassionata, appas.** (It.) (āp-pās-sē-ō-nā-tā). With intense emotion.
- Assez** (Fr.) (ās-sāy). Enough, rather, somewhat.
- Ben** (It.) (bān). Well, good, very.
- Brace.** The two or more staves containing parts to be sounded together, also the vertical line connecting such staves.
- Breath mark.** A comma placed above the staff to indicate that a breath should be taken at that point.
- Brio** (It.) (brē-ō). Vigor.
- Canon.** A form of composition in which a melody, sung by one voice, is imitated exactly by one or more other voices, following at a time distance of one or two measures. The imitation may enter upon the same pitch, or at any interval above or below the first voice.
- Calando** (It.) (kā-lān-do). Growing softer and slower.
- Cantabile** (It.) (kān-tā-bi-lē). In a singing style.
- Canto** (It.) (kān-to). Melody; the voice.
- Col, Coll** (It.). With the.
- Con** (It.) (kōn). With.
- Crescendo, cresc., cres.** (It.) (krē-shēn-dō). Increasing the power of the tone.
- Da Capo, D. C.** (It.) (dā kā-pō). From the beginning.
- Dal Segno.** See *Segno*.
- Deciso** (It.) (dā-tshē-sō). Boldly, decidedly.
- Diminuendo, dim.** (It.) (dē-mē-noo-ēn-dō) (—). Diminishing the power of the tone.
- Dolce** (It.) (dōl-tshē). Sweetly.
- Doloroso** (It.) (dō-lō-rō-so). Dolorously.
- Double Flat** (♭♭). A character which, placed on a staff degree, indicates a pitch two half-steps lower than the degree indicates when not affected by a chromatic sign.
- Double Sharp** (♯♯). A character which, placed on a staff degree, indicates a pitch two half-steps higher than the degree indicates when not affected by a chromatic sign.
- E, Ed** (It.). And.
- Espressivo, espress.** (It.) (ēs-prēs-sē-vō). With expression.
- Espressione, espress.** (It.) (ēs-prēs-sē-ō-nē). Expression, feeling.
- Fine** (It.) (fē-nay). The end.
- Flat** (♭). A character which causes a staff degree to represent a pitch one half-step lower.
- Forte, f.** (It.) (fōr-tē). Loud. **Fortissimo, ff.** (It.) (fōr-tis-sī-mō). Very loud.
- Fuoco** (It.) (foo-ō-co). Fire.
- Giocoso** (It.) (jē-ō-kō-sō). Jocosely.
- Grazia** (It.) (grā-tsē-ā). Grace, elegance.
- Grazioso** (It.) (grā-tsē-ō-sō). Gracefully.
- Hold** (◌). A sign indicating that the tone is to be sustained beyond its regular value.
- Interval.** The pitch relationship of two tones.
- Langsam** (Ger.) (lāng-sām). Slowly.
- Largo** (It.) (lār-gō). Slow. **Larghetto** (It.) (lār-gēt-tō). Not quite as slow as *largo*.
- Legato** (It.) (lē-gā-tō). Sustained, smoothly.
- Leggiero, legg.** (It.) (lēd-jē-ā-rō). Light, nimble.
- Lento** (It.) (lēn-tō). Slow.
- Ma** (It.) (mā). But.

- Ma non troppo** (It.) (mä nön tröp-pō). But not too much.
- Maestoso** (It.) (mä-ēs-to-sō). Majestic.
- Marcato** (It.) (mär-kā-tō). Emphasised.
- Marcia** (It.) (mär-tshē-ä). A march.
- Mässig** (Ger.) (mä-s-sig). Moderate.
- Mässig langsam** (Ger.). Moderately slow.
- Mazurka**. A lively Polish dance in triple rhythm. **Tempo di Mazurka**. In the time of a Mazurka.
- Metronome mark**. A metronome is an instrument which ticks a given number of beats per minute. The mark "M.M. ♩ = 100" indicates that the weight should be set at the point on the pendulum marked 100, and the instrument will then register one hundred ticks per minute.
- Mezzo, m.** (It.) (mēt-sō). Half, medium.
- Mezzo forte, mf.** Half loud. **Mezzo piano, mp.** Half soft.
- Minor**. See pages 67 and 73.
- Minuetto** (It.) (mē-noo-ēt-tō). Minuet. A graceful dance in triple rhythm.
- Moderato** (It.) (mōd-ē-rā-tō). In moderate tempo.
- Modulation**. See pages 78 and 114.
- Molto** (It.) (mōl-tō). Much.
- Morendo** (It.) (mō-ren-dō). Dying away.
- Moto** (It.) (mō-tō). Motion. **Con moto**, with motion, quickly.
- Natural** (sometimes called "cancel") (♮). A character used to contradict a sharp or a flat.
- Non** (It.). Not.
- Patetico** (It.) (pā-tē-tē-kō). Pathetic.
- Pedale, ped.** (It.). The pedal of the piano-forte. **Con pedale**, or **con ped.** indicates that the pedals are to be used. The sign *Ped.* means that the right-hand pedal is to be pressed by the foot, and at the sign * the pedal is to be released.
- Perdendosi** (It.) (pār-den-dō-zē). Gradually decreasing in tone and time.
- Pesante** (It.) (pē-zān-tē). Ponderous.
- Piano, p.** (It.) (pē-ā-nō). Soft. **Pianissimo, pp.** (It.) (pē-ān-tis-sī-mō). Very soft.
- Più** (It.) (pē-oo). More. **Più lento**, more slowly. **Più vivo**, more quickly.
- Pochiso** (It.) (pō-kō-sō). A very little.
- Poco** (It.) (pō-kō). Little. **Poco a poco**, little by little.
- Presto** (It.) (prēs-tō). Very quickly.
- Rallentando, rall.** (It.) (rāl-lēn-tān-dō). Becoming slower.
- Ritardando, ritard., rit.** (It.) (rī-tār-tān-dō). Gradually becoming slower.
- Ritenuto** (It.) (rē-tē-noo-tō). Held back.
- Round**. A species of canon in the unison or octave, in two or more parts, the performers singing each part in succession.
- Scherzando** (It.) (skēr-tān-dō). Playful.
- Segno** (It.) (sēn-yo). A sign (♯). **Dal Segno, D. S.**, return to the sign.
- Semplice** (It.) (sēm-plē-tshē). Simply.
- Sempre** (It.) (sēm-prē). Continually.
- Sforzando, sfz., sf.** (It.) (sfōr-tān-dō). Accented.
- Sharp** (♯). A character which causes a staff degree to represent a pitch one half-step higher.
- Simile** (It.) (sē-mē-lē). Similarly.
- Slur**. In vocal music, a curved line connecting two or more notes, indicating that they are to be sung to one syllable.
- Sostenuto** (It.) (sōs-tē-noo-tō). Sustained.
- Sotto voce** (It.) (sōt-tō vō-tshē). In an undertone.
- Spirito** (It.) (spē-rī-tō). Spirit, energy.
- Staccato** (It.) (stāk-kā-tō). Detached.
- Stringendo, string.** (It.) (strēn-gēn-dō). Hastening or crowding the tempo.
- Swell** (≡) Increasing the volume of sound.
- Symphony**. A composition of several contrasting movements, for full orchestra.
- Tempo** (It.) (tem-pō). Literally, "time." The rate of speed with which the natural accents in music follow each other. **A tempo**, in time. **Tempo di Minuetto**, in the time of the Minuet. **Tempo di Marcia**, in the time of the March. **Tempo di Valse**, in the time of the Waltz.
- Tenuto, ten.** (It.) (tā-noo-tō). Sustained.
- Theme**. A theme in music is a complete musical idea from which an extended composition may be developed.
- Tie**. A curved line connecting two notes of the same pitch, indicating a tone the length of their combined values.
- Tranquillo** (It.) (trān-quēl-lō). Tranquilly.
- Troppo** (It.) (trō-pō). Too much.
- Valse** (Fr.) (vāls). A waltz.
- Vivace** (It.) (vō-vā-tshē). Vivaciously.
- Vivo** (It.) (vō-vo). Lively, brisk.

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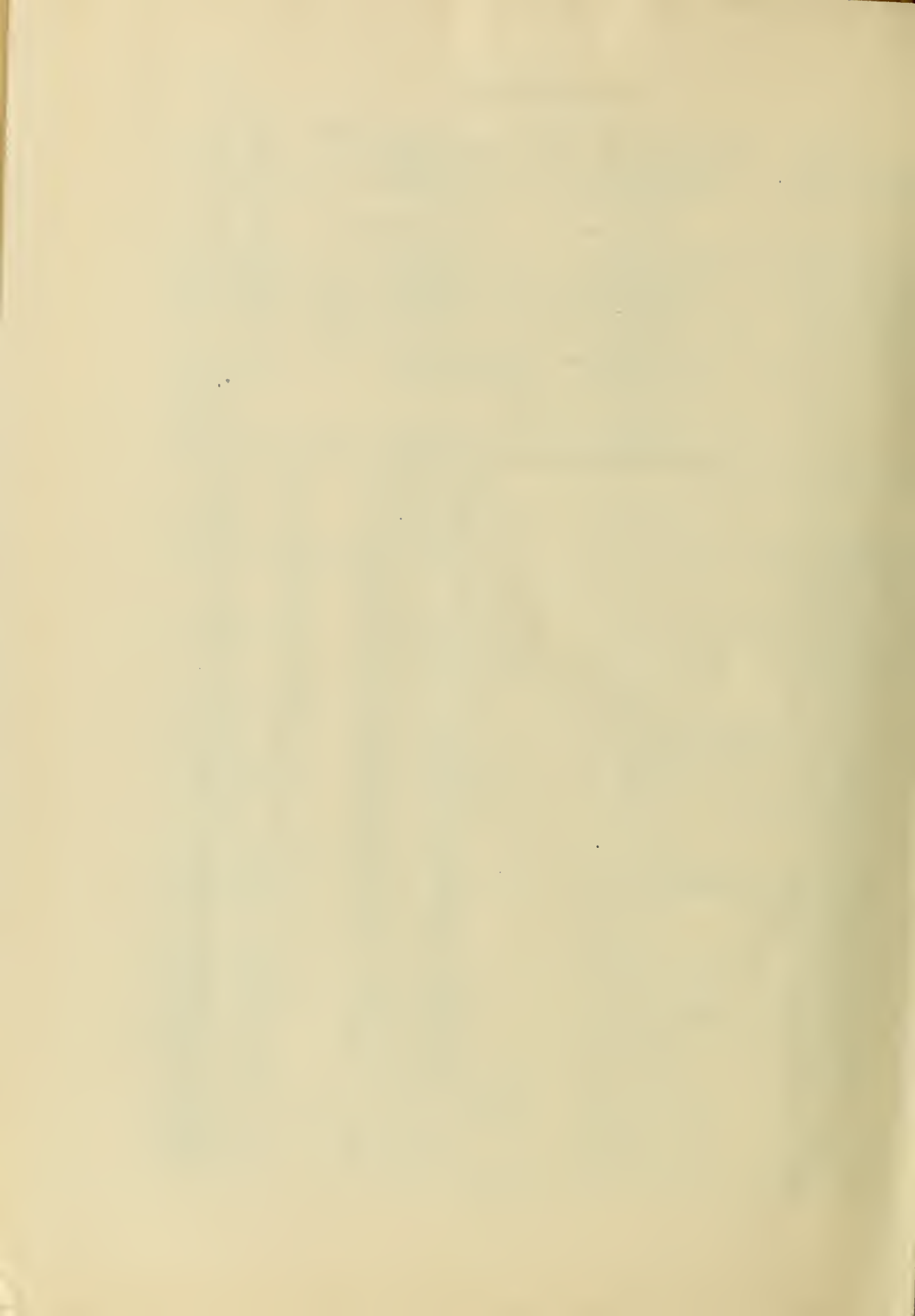
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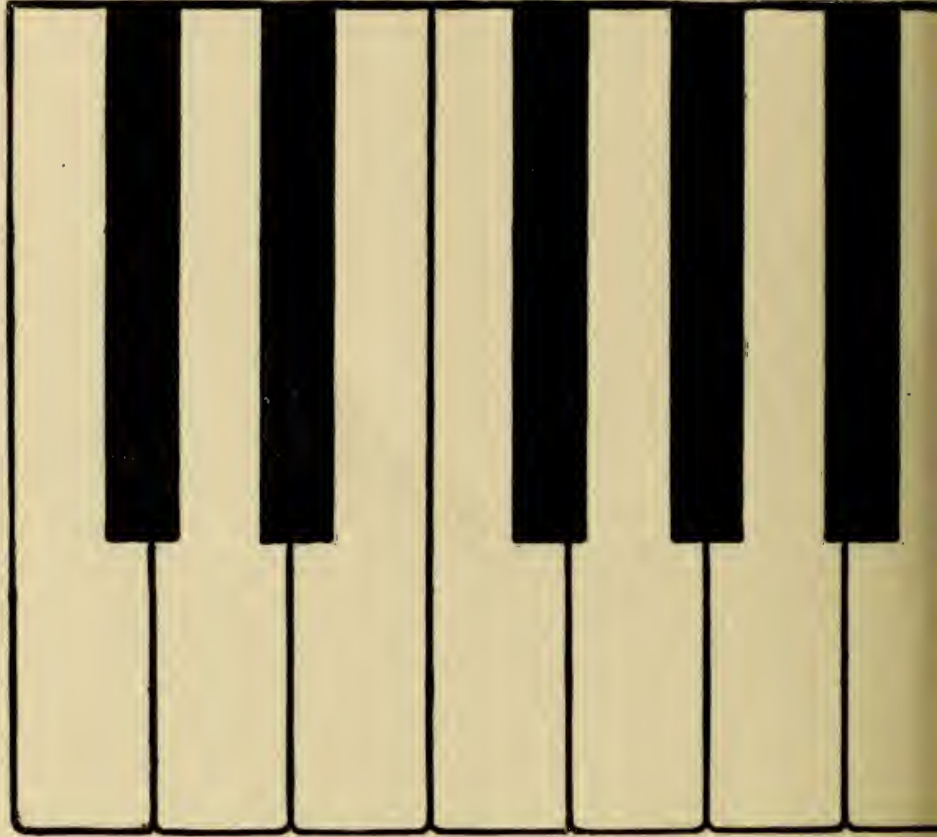
NOTE

For the convenience of teachers, the variations as between this new edition of Manual, Volume III, and previous editions, also as between the new and previous editions of Book Three, are given below.

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